DOCUMENT RESUME

ED 423 207 SO 029 229

AUTHOR	Brieger, Charles; Kendall-Dudley, Lori; Sarmiento, Patty
TITLE	Integrating Fine Arts Instruction with At Risk Students.
PUB DATE	1997-05-00
NOTE	173p.; M.A. Action Research Project, Saint Xavier University and IRI/Skylight.
PUB TYPE	Dissertations/Theses - Practicum Papers (043)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	*Action Research; *Art Education; *At Risk Persons; *Early Intervention; Elementary Education; *Fine Arts; Grade 1; Grade 2; Grade 3; Grade 4; *High Risk Students; Program Improvement

ABSTRACT

This report details a program design for improving fine arts instruction among at-risk students. The participants were in a second and third grade bilingual class and a first-through third-grade learning disabled and behavior disordered class in an at-risk elementary school along with a heterogeneous fourth-grade class in a neighboring Midwest suburban community. An experience-based fine arts program was created for the targeted students. Based on the evaluation methods developed by the researchers, student self-assessments, and teacher observations, it was concluded that the participating students learned more terminology and principles in each of the arts areas, increased their levels of appropriate behaviors when engaged in fine arts activities, and developed a greater appreciation of the arts. Cooperative learning skills also were practiced with a rise of student self-confidence and self-esteem levels noted during the intervention period. (EH)

****
*   Reproductions supplied by EDRS are the best that can be made   *
*   from the original document.   *
****

SO

ED 423 207

INTEGRATING FINE ARTS WITH AT RISK STUDENTS

Charles Brieger
Lori Kendall-Dudley
Patty Sarmiento

An Action Research Project Submitted to the Graduate Faculty of the
School of Education in Partial Fulfillment of the
Requirements for the Degree of Master of Arts in Teaching and Leadership

Saint Xavier University & IRI/Skylight
Field-Based Masters Program
Chicago, Illinois
May, 1997

SO 029 229

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL HAS
BEEN GRANTED BY

Charles A. Brieger II

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

SIGNATURE PAGE

This project was approved by

Linda Burke, Ph.D.

Advisor

Prudy Courtis

Advisor

Beverly Gulley

Dean, School of Education

Acknowledgements

The researchers gratefully acknowledge the schools that allowed them to conduct their intervention. Without the support and encouragement of the administrators, staff, and colleagues, this action research project would not have been possible.

The researchers would also like to acknowledge the many community members, friends, and experts who assisted in the gathering of background information, development of intervention strategies, and lesson planning. Their time and talents are greatly appreciated.

Lastly, the researchers would like to acknowledge the participating students for all of their hard work, enthusiasm, and willingness to share their ideas and feelings.

TABLE OF CONTENTS

Abstract.....iii

CHAPTER ONE- PROBLEM STATEMENT AND CONTEXT.....1

General Statement of the Problem.....1

Local Setting.....1

Surrounding Community.....7

National Context of the Problem.....9

CHAPTER TWO- PROBLEM DOCUMENTATION.....13

Problem Evidence.....13

Probable Causes.....19

CHAPTER THREE- THE SOLUTION STRATEGY.....26

Literature Review.....26

Process Statements.....38

Project Action Plan.....39

CHAPTER FOUR- PROJECT RESULTS.....47

Historical Description of the Intervention.....47

Presentation and Analysis of the Results.....50

Conclusions and Recommendations.....60

REFERENCES CITED.....68

APPENDICES

Appendix A: Teacher Survey and Frequency Chart.....72

Appendix B: Student Survey.....75

Appendix C: Baseline Data Inventory.....77

Appendix D: Interview.....79

Appendix E: English and Spanish Consent Forms.....81

Appendix F: Post Intervention Data Inventory Results.....84

Appendix G: Multiple Intelligence Information.....88

Appendix H: Sample Lessons for Dance.....91

Appendix I: Evaluation Methods for Dance.....100

Appendix J: Sample Lessons for Music.....109

Appendix K: Evaluation Methods for Music.....114

Appendix L: Sample Lessons for Drama.....118

Appendix M: Evaluation Methods for Drama.....124

Appendix N: Sample Lessons for Visual Arts.....139

Appendix O: Evaluation Methods for Visual Arts.....151

Appendix P: General Arts Sample Lessons.....154

Appendix Q: Evaluation Method for General Arts Lessons.....157

Appendix R: Samples of Student Work.....159

Appendix S: Community Resources.....164

ABSTRACT

The following report details a program design for improving fine arts instruction in order to increase the knowledge of basic principles and terminology, provide experiences within the arts, and improve appreciation of art, dance, drama, and music. The targeted group consisted of a second and third grade bilingual class and a first through third grade learning disabled and behavior disordered class in an at risk elementary school and a heterogeneous fourth grade class in a neighboring Midwest suburban community. The problem of insufficient fine arts instruction has been documented through local fine arts assessment scores, lack of qualified fine arts specialists in the district, observed inappropriate behaviors when immersed in situations involving the arts, and poor surveyed attitudes concerning the arts.

Analysis of probable cause data revealed a number of contributing factors to the three identified focus areas: socioeconomic stressors, lack of exposure to the arts, budgetary restrictions, and an arts curriculum which is not stressed or viewed as an important area of instruction.

A review of solution strategies suggested by published experts, combined with an analysis of the probable on-site causes revealed that the students needed to experience and participate in more lessons and activities concentrating on the arts, which in turn resulted in the creation of an experience-based fine arts program with which each of the targeted students was educated.

Based on the evaluation methods developed by the researchers, student self-assessments, and teacher observations, it was concluded that the participating students learned more terminology and principles in each of the arts areas, increased their levels of appropriate behaviors when engaged in fine arts activities, and developed a greater appreciation of the arts. Additionally, cooperative learning skills were practiced, and student self-confidence and esteem levels rose throughout the intervention period.

CHAPTER ONE

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

The students of the targeted second and third grade bilingual class, first through third grade learning disabled and behavior disordered class, and heterogeneous fourth grade class are lacking an appreciation of, experiences within, and knowledge of the basic principles and terminology in the area of fine arts. Evidence of the existence of these problems includes low local fine arts assessment scores, inappropriate behaviors when immersed in situations involving the arts, and surveyed attitudes concerning the arts.

Local Setting

As reported in its 1996 school report card, School A, which lies approximately 40 miles from a major Midwest city, has a population of 698 students. Of this total enrollment, 37.0% are white, 39.5% are Hispanic, 22.8% are African-American, 0.7% are Asian or Pacific Islanders, and 0% are Native American. Using the definition of "low income" as families: eligible to receive free or reduced lunches, receiving public aid, living in institutions for neglected or delinquent children, or being supported in foster homes with public funds, 65.3% of the students in the school meet one or more of these criteria. The school is comprised of 24.4% Limited-English-Proficient students (those who are eligible for bilingual education), has an attendance level of 94.2%, experiences a 38% rate of student mobility, has a 5.4% chronic attendance problem, and has been identified as an at risk school by the state in which it is located.

School B, at the time of this research, was a newly-opened kindergarten through eighth grade building found in the same district as School A. For the purpose of this project, the researchers only considered data collected from the elementary school grades. The 496 students attending School B come from sections of four towns that are quickly growing in population. The area consists mainly of subdivisions made up of single-family homes whose average cost is approximately $200,000 (personal interview with principal Russell Ballard, September 13, 1996). Most of the students come from two parent homes where socioeconomic pressures are not as significant as those pressures found in School A's families. At the time of this research, demographic breakdowns concerning race and gender of the school population were not yet available.

Faculty and Staff

School A is currently serviced by a staff totaling 80 people, 84% of which are female. Forty members of this staff, 3 male and 37 female, are full time faculty members based at the school. A look at the faculty's levels of teaching experience offers these insights: 19 teachers have between one and ten years of classroom experience, 11 teachers have between 11 and 20 years of experience, and the remaining ten teachers have between 21 and 40 years of experience. The faculty is also concerned with increasing their personal levels of knowledge and expertise. When surveyed (Appendices A and B), 62.5% of the faculty reported having their master's degree, and 17.5% have acquired graduate level college credit past their master's degree. Of the remaining faculty, 12.5% have earned credits beyond their bachelor's degree (results of teacher survey).

The Facility

The schools the researchers have focused on are two of the 19 schools in a unit school district, which educates children from kindergarten through high school. School A was first built in 1966 as an elementary school. The facility went through major reconstruction in 1969 and was reopened as a middle school. In 1977, another addition was built onto the building and in 1983 it was converted back into an elementary school to meet the changing demographics of the area (personal communication with Bob Hansen, director of Pupil Personnel Services, May 20, 1996). In 1989, the school became one of the seven original schools in its state to be accepted into the Accelerated Schools Network. In all, this at-risk school has 35 classrooms, two gymnasiums and two large music rooms. There is also a counseling center, an office for the full-time nurse, and two rooms where family-school liaisons work with parents to increase the home-school connection in the educational process. Hallways are painted in a variety of bright colors with geometric designs done in complementary colors. Each classroom has windows and a ceiling fan, and almost half of the rooms are carpeted. In the center of the building there is an outdoor courtyard of grass and flowers that has picnic tables which teachers are allowed to use for special lessons and celebrations. A large media center, which also houses a computer lab, is found next to the courtyard and is accessible from all four hallways. Throughout the building there are historical and educational artifacts such as a photograph of the person the school was named after, awards the school has received, a large stone mosaic of the community, a glass case of stuffed wildlife common to the state, posters proclaiming positive messages, and a student-made quilt depicting important events in our country's history. Teachers use the walls, doors, windows, ceilings and lockers to exhibit the work of the students. Outside the building, there is a large playground, foursquare areas, basketball hoops, tether ball poles, a baseball diamond, and three large, grassy fields, one of which leads directly to a high school which makes transportation to and from cross-age tutoring sessions and other special events possible.

School B is a new 172,000 square foot building which is clean and spacious. Brightly painted in white and primary colors, the school reflects the care and planning that a group of administrators, teachers, parents, students, and community members dedicated two years of meetings to develop. Everything from floor and wall covering colors and mascot names to textbook selection and early release day topics was decided by the representatives of these stakeholder groups. Each carpeted classroom is filled with new furniture, textbooks, educational materials, and supplies. The technology is in place for every room to house multiple computer stations, telephones, and video systems. The school also has a modular technology lab in which each student will have the opportunity to learn about animation, broadcasting, aerodynamics, and computer-aided design, as well as other topics, with the help of the latest technology. This program, for about the same cost, replaces the traditional home economics and shop classes (Ballard, 1996). Outside of the school, there is a large oval running track, fields for organized games, and an area in which the playground equipment will be installed. To build and maintain pride in themselves, their class, and their school, a team concept was developed in which each grade level works in teams, each with their own color and nickname. Activities and lessons are planned by the faculty so the teams can learn to work cooperatively in their individual classrooms and with other teams. The hallways outside of each room are decorated by the students and teachers to reflect the team's mascot and the personalities of the children that compose the team.

The Program

The typical elementary program in this district daily spends 74 minutes on mathematics instruction, 18 minutes on science, 150 minutes on language arts, 18 minutes on social studies and 30 minutes on music, physical education or media instruction (1995 School Report Card). Aside from the 60 minutes of music per week, the district also provides each teacher with a binder of fine arts activities and lessons to assist in arts instruction. There are, at present, no art teachers. School A and School B currently have programs for regular education students, learning disabled (LD) students, behavioral disordered (BD) students, bilingual students, gifted students, educatable mentally handicapped (EMH) students, and children with vision, hearing and reading problems. The schools make use of many specialists, itinerant teachers and classroom aides to teach its varied population of students.

The Surrounding Community

The area surrounding the targeted schools, particularly School A, is often viewed as a poor, uneducated community with a high level of unemployed citizens. The 1990 Census of Population and Housing reported that the community's population has risen steadily over the last 16 years. According to the reported statistics, 85% of the population is white, 16% is Hispanic, 4% is African-American and 2% is Asian or Pacific Islander. The median value of a home is this community is $79,400. The researchers chose to look at two different types of family incomes for this study, because a large percentage of the families in the focus school are within these two family structure types. The mean income of a family consisting of a married couple with children is $44,402, while the mean income of a single, female householder with children is only $13,856. The average number of people living in a home in this community is 3.3. Levels of education were also studied by the researchers. Within the people living in the community between the ages of 18 and 25, 9% have less than a ninth grade education and 39% have earned a high school diploma. Comparatively, 10% of the people over the age of 25 have less than a ninth grade education and 37% have earned a high school diploma. The Census of Population and Housing also reported a 27% rate of unemployment, with no significant difference noted between male and female unemployment levels. The school district in which this community is found stretches across rural, suburban and urban settings and is currently responsible for educating 13,800 students. This growing unit school district is the home of three high schools, three middle schools, eleven elementary schools, a kindergarten through eighth grade school, and an early childhood education center for at risk students, and spends $4,566 on each student annually (1996 School Report Card).

School and Community Issues

According to various school and community agency survey results, in this area, there are many issues of concern to the citizens. Gangs, drugs, violence, crime, the safety of children, meeting the needs of at risk students, school dress codes, and parent involvement in the school setting are all areas being addressed. Many agencies, from newspapers, local businesses, the park district and the police department to counseling centers, colleges and concerned private organizations are offering to assist the targeted schools when educating the children of the community. Programs such as Drug Abuse Resistance Education (DARE), after school sports activities, summer camps, tutoring programs in the local housing development, inter school and intra school buddy programs, and sliding payment scale therapy sessions are available to families of the schools to aid in the raising of the children of the community. Other special activities are planned throughout the year to celebrate learning, promote mental and physical health and stress the importance of the family by various groups in the area.

National Context

Fine arts education is a growing concern in school districts all across the country. Arts programs, which are often offered as extracurricular activities, are constantly in danger of elimination and are easy prey for budget cuts. Curriculum design and implementation are also problematic areas for schools in our nation. The arts most neglected in the elementary schools are the performing and visual arts; namely music, visual art, theatre, and dance (Ballard, 1990). Why is this the case? Although the arts are included as part of a core curriculum, they are isolated and exist apart from daily instructional objectives. Many educators feel only specialists are qualified to teach children about the arts and therefore resist including activities based on the arts in their lessons. Yet fine arts instruction can best be developed and maintained in conjunction with other areas of a school's curriculum, rather than as separate entities.

Involvement in the arts can accomplish things that are less easily achieved in the more traditional classroom: a sense of uniqueness, a sense of productivity, a sense of empowerment, and an opportunity to engage in risk-taking (Leber, 1993). Students who are allowed to try new things, develop their own ideas, make their own choices and decisions, and proudly display their work feel a greater sense of accomplishment and have improved levels of self-confidence and self-esteem. Infusing art into the curriculum provides students with therapy and motivation. It also gives children tools for learning from, and communicating with, their world. Most important, studying the arts nurtures a sense of self-confidence that the students can succeed in school and in life (Aschbacher, 1996).

But how does a school put their ideas for a fine arts program into practice? As the researchers began their search for the answer to this question, other questions arose. What should be included under the broad heading of "the arts"? Who is to teach these things? What training should be made available for the teachers? How can the arts be worked into an already crowded curriculum and be most feasibly and effectively funded? A study of current literature on the topic of the arts has uncovered Project FLARE (Fun with Language, Arts, and Reading) in Pasadena, California, which was designed to increase elementary students' mastery of language and visual arts, understanding of diverse cultures, awareness and appreciation of the arts, and methods of personal expression (Aschbacher, 1996).

The researchers also discovered that in 1988, the state of Texas began to focus on the area of theatre arts in the school system. It was felt that students must be educated as to what constitutes appropriate audience etiquette and then provided multiple opportunities to responsibly experience live performances, which could include museums, art galleries, and concerts (Robinson, Rollins, Sommer, & Wheetley, 1987). A curriculum design committee also felt that drama provided the opportunity for students and teachers to approach information in all subject areas in a more concrete and meaningful way.

A commonality that Project FLARE, the theatre arts program in Texas, and other programs of this nature share is that they make it clear that the study of the arts is a serious discipline of utmost importance to the overall development of well-rounded individuals. They have established clear, sequential curriculums where everyone knows that the subjects have a definite content to be covered, and they insist that all students deal with arts history, criticism, and aesthetics as well as practice and product development (Hausman, 1994). It is important to remember that a culture is learned through the values and beliefs expressed through the symbols in its visual environment, its art, music, and myths (Kindler, 1994). When focusing on the lack of fine arts instruction in this country, school districts would be well advised to keep these beliefs in mind, for only through concern, time, dedication, and support can this problem be attacked and someday corrected.

CHAPTER TWO

PROBLEM DOCUMENTATION

Problem Evidence

In order to document the effects a neglected fine arts curriculum had on the targeted students, a number of factors were considered by the researchers. First, an analysis of the most recent scores from the standardized local assessment revealed that at School A, only 27% of the students passed the fine arts subtest in 1996 (personal interview with principal Bill Doran, April 10, 1997). The scores from the 1997 assessment were as of yet unavailable to the researchers. School B, since it is newly opened, has only recently taken the local assessment tests, and the scores will not be available until later in the year.

Second, a student survey, which was developed by the researchers (Appendix C), was administered to each of the children in the targeted classrooms. The purpose of this survey was to indicate how much exposure the students had had to activities and events related to each of the four areas of fine arts, including school sponsored trips and lessons. Due to the students' various levels of functioning, some of the surveys were completed independently by the students while others were administered orally and the responses recorded by the researcher. A summary of the responses is presented in Table 1.

Table 1

Students' Exposure to Fine Arts Activities and Events

Event/Activity	Number of Responses (n=49)
Outside of school, have you attended	
a museum	26
a play	37
an art gallery	6
a concert	24
Have you taken a school trip to	
a museum	22
a play	39
an art gallery	3
a concert	43
Outside of school, do you participate in	
art	7
dance	8
music	10
drama	4
At school, do you participate in	
art	16
dance	19
music	36
drama	19

When analyzing the survey results, the researchers discovered that within the school curriculum, the students participated more, by choice and by design, in music and drama. Outside of school, the children chose music activities the most and visual art activities the least.

Third, a baseline data inventory (Appendix C) which was, again, developed by the researchers was given to each of the students. Specific questions dealing with visual art, dance, drama, and music were asked to determine if students had knowledge of specific terms, concepts, and examples in each of the four arts areas. As with the student survey, some inventories were completed independently while others were completed orally with the researcher recording the students' answers. A summary of the student responses is presented in Table 2 as well as Figure 1.

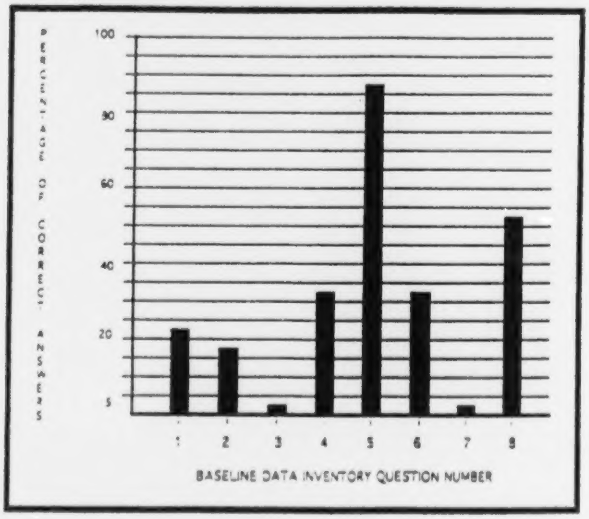
Table 2

Baseline Data Inventory for Fine Arts

Question	Percentage of Acceptable Responses (n=58)
Name an artist.	29
Name a famous work of art.	15
What is pantomime?	1
What is a comedy?	18
Name a stringed instrument.	88
Name three types of music.	32
What is a choreographer's job?	1
Name three types of dances.	52

Figure 1

Schools A and B-Pre Intervention Baseline Data Inventory Results



When looking at the results of this inventory, the researchers found that a higher percentage of students could give examples of various arts forms than could define specific arts terms. It was also noted that as was the case with the student survey (Table 1), the students of School B did better than the students of School A. A number of factors may contribute to this occurrence, including the age and maturity levels of the students of School B and more arts experiences and exposure due to an overall better socioeconomic status than the students of School A. Higher scores on this baseline data inventory for the students of School B are also reflective of the results of the student survey analyzed earlier. More participation in arts activities should lead to a greater base of knowledge.

BEST COPY AVAILABLE

Finally, a questionnaire was given to all of the teachers in School A and all of the elementary school teachers in School B (Appendix D). The researchers created this survey to discover how much time was devoted to lessons revolving around the arts, experience and comfort levels of the teachers when working within the areas of art, dance, drama, and music, and the teachers' perceptions of student behaviors and attitudes when engaged in arts experiences and activities. After compiling the results of the 36 returned surveys, the researchers found most of the teachers had only minimal training in the arts, usually having only one or two undergraduate classes in visual art and music. When questioned about their current teaching practices, 17 teachers reported teaching only visual art lessons, 15 integrated music and/or drama into reading lessons, and 4 teachers taught no arts lessons. Under the question of comfort level when teaching arts lessons, 7 were highly comfortable, 14 were comfortable in some arts areas, and 15 were uncomfortable.

The survey also asked questions about student behavior during arts lessons and at assemblies and field trips dealing with the arts. The following is a list of some of the comments dealing with lesson behaviors: students look forward to experiences and usually show great interest in the lessons, kids are uncomfortable when ideas must be created by themselves, kids love to get their hands on things, well-behaved yet undisciplined to stick with longer projects, interested but uncomfortable with expression, lessons offer children an opportunity to succeed and excel, and children are naughty due to lack of experience and lack of prior exposure. Comments on field trip and assembly behaviors included: kids act up due to boredom, children need proper preparation about behavioral expectations beforehand, some children are out of control due to excitement and lack of experience, students haven't gone to these places frequently enough with their families to understand the expectations, kids need to be taught the proper behaviors, children lacking these fine arts experiences are usually amazed by the presentations, and teachers feel positive too if the students behave well.

The last question on the survey asked teachers for possible explanations for these behaviors, be they appropriate or inappropriate. The reasons for appropriate behaviors included: fascination, interesting events, interactive lessons, amazement, a lot of visual and auditory stimulation, exposure to something not seen in the classroom, attention is kept, it is a new experience, lessons are at a high interest level, and it is a privilege to attend events. The reasons for inappropriate behaviors included: lack of experience, activity is beyond understanding and familiarity levels, low maturity, lack of appreciation, can't identify with what is being presented, a lack of exposure, short attention spans, no exposure by the families to fine arts, no prior experiences outside of school, and a lack of experience which leads to a lack of appreciation.

Finally, the researchers learned that only 8 of the 36 responding teachers were aware that the district used a local fine arts assessment every spring to check the students' knowledge and development.

Probable Causes

The researchers believe that learning and development is a direct result of positive experiences that interest and involve the students. Many of the targeted students have, for one or more reasons, not had these experiences provided for them, and therefore have no prior knowledge on which to build in the areas of art, music, dance, and drama. Three key factors were identified by the researchers as obstacles to well-developed levels of appreciation and knowledge when dealing with fine arts.

First, a look at the surrounding community provides evidence that many of the students in the targeted group come from families whose income levels fall below the poverty line. Many students have also been found to be at risk, meaning their lives and educations are missing components needed to be successful learners. Aside from activities and trips provided by the school, these students have not visited museums and art galleries, have not seen live theatre events, and have not been exposed to dance and different types of music. Reasons for this may include, but are certainly not limited to a lack of disposable income, a lack of awareness that these activities are available, a lack of transportation to attend different functions, and a lack of interest in and importance placed on the arts by families and the community as a whole.

A second factor is the lack of opportunities the students have to experience the arts in their community. For adults, the community, along with neighboring communities, offers amateur and professional theatre, symphony concerts, and music and art programs in which to enroll. Similar programs are offered for elementary-aged students, but previously mentioned obstacles keep the students from participating. Students can not grow and learn if potential learning experiences are not accessible or utilized.

The last factor identified by the researchers is a school fine arts curriculum that lacks resources, is understaffed, and is not an area of concentration, as are other subject areas. As documented earlier, students attending elementary school in the targeted district receive only 60 minutes of music per week. There are no theatre or art personnel employed by the district at this level. Classroom teachers are expected to develop and conduct lessons in the arts, along with helping lead musical programs in which their students are involved. This is the extent of the students' fine arts education. These problems, as well as a lack of teacher confidence and experience, along with limited resources to draw from, leaves the arts an often overlooked area of the school curriculum.

The literature studied supports the three factors identified by the researchers, as well as offering other thoughts concerning the lack of arts education in today's elementary schools.

An inadequate amount of exposure to the arts, within the school setting and outside of school, was pinpointed by many authors as a main deterrent in development, both in appreciation and knowledge, of the arts. Students can not be expected to grow if they are not consistently exposed to the arts in meaningful ways. If students are to develop the full range of their potential, they need to be exposed early and often to a wide variety of activities and materials (Blythe, Gardner & White, 1992). This is especially true when educating at-risk children. To build on student strengths, thereby accelerating student learning, Chasin and Levin (1994) recommend a "powerful learning" approach that reflects high expectations for student success and a close link to student culture, experience, and interest. The creative arts are viewed as a vehicle which builds on and enhances these student strengths.

Research also points to socioeconomic stressors and school district budget cuts as reasons for failing fine arts education. Students who come from low income families have fewer chances to get out to experience and participate in arts activities, yet the arts are one of the few areas not restricted by socioeconomic barriers (Aschbacher, 1996). People from all levels of society can view, appreciate, and learn from visual art, dance, drama, and music if given the chance. Schools have a responsibility to provide this chance. Arts are a wonderful teaching tool, yet more and more school systems are cutting arts programs as funding becomes more restrictive and budgets are trimmed to meet the demands of those seeking financial responsibility in schools. Research, however, continues to show us that the arts should not be cut, that they offer the students ways to creatively, therapeutically, and intellectually define themselves. Art gives children a way to express themselves in a way they may not be able to voice. Art is a way of expressing that voice in a neutral and non-threatening way (Clawson, 1995).

Federally, National Endowment for the Arts funding dropped to its lowest level in ten years with a 1996 budget under $161 million, which effects funding and grants for the arts on local levels. Thankfully, there are politicians working to raise money for fine arts budgets. In March, 1996, First District of Chicago Democratic Congressman Bobby Rush said, "In inner-city neighborhoods, federally funded educational programs are often the only exposure young people have to the creative wealth in our country" (Obejas, 1996, p.1) when asked about his campaign position concerning the arts. Without financial support, arts education will continue to suffer. The fine arts and other so-called "extra-curricular" parts of the school curriculum should be the last to be cut when our schools are facing financial difficulties. It is often these "extra" parts of the curriculum that teach students to understand and use the full spectrum of their intelligence capabilities. In light of current research on integrating the curriculum, we must find and teach the fine arts components that are present in every subject area (Lazear, 1992).

The researchers also found literature concerning a deficit of specialists in elementary schools who are resourceful and comfortable when leading fine arts lessons, and studies showing the arts leading the way to improved student self-esteem and academic success. Since the 1960's, more and more classroom teachers have been expected to teach arts lessons, incorporating the arts into their other classes while the position of the art specialist has become a thing of the past in many school districts. The problem with this practice, according to Theodore Zernich, director of the school of art and design at the University of Illinois Champaign-Urbana, is that "Teaching art requires people with specialized skills. Classroom teachers don't have sufficient skills to teach the arts because they have only had one or two art courses in college." (Clawson, 1995, p. 2). School districts must develop consistent and effective strategies to combat the problem identified by Zernich, whether that means hiring more specialized staff, offering more education to non-specialists, or finding other ways to support the personnel they employ.

Literature also shows that the arts can be a vital tool when building self-esteem and can be used to facilitate and stimulate academic learning, which are goals of every school. Howard Gardner's Multiple Intelligence Theory (1983), which helps a teacher work from a child's strengths, lists such intelligences as visual/spatial, bodily/kinesthetic, musical/rhythmic, and interpersonal, which can all be directly tied to the arts. When teaching to an individual child's intelligence, using the arts, the child will feel better internally due to experiencing success in an area, which may spill over to another area or areas (Cooper-Solomon, 1995). It is a logical step, therefore, that some children in our schools are not as successful as they could be, because their area of intelligence, the arts, is not stressed as a meaningful part of the school curriculum. In turn, their self-esteem may be suffering as well.

These issues, along with others, have been recognized by the researchers as possible reasons why students in the targeted schools are lacking an appreciation of, experiences within, and knowledge of the basic principles and terminology in the four areas of fine arts. Table 3 offers a summary of the identified probable causes, as developed by the researchers.

Table 3

Probable Causes

On-site causes:
- socioeconomic stressors
- lack of exposure to the arts
- poor education of nonspecialist teachers
- few community offerings
- little cultural diversity in existing programs
- lack of specialists in the district
- budgetary restrictions
- teachers uncomfortable when teaching the arts
- lack of "on-hand" materials with which to explore and learn
- arts curriculum is not stressed
- arts are viewed as isolated areas of instruction
- arts used mainly as extra-curricular activities

Literature-based causes:
- viewed as extra-curricular and/or unimportant
- socioeconomic stressors
- lack of specialist teachers, poorly educated nonspecialists
- low self-esteem, lack of prior school success
- budgetary restrictions
- lack of materials
- lack of exposure to the arts

CHAPTER 3

THE SOLUTION STRATEGY

Literature Review

There are many ways to increase an elementary students' knowledge and appreciation of visual art, dance, drama, and music. The easiest way, as documented earlier, is to hire educators who are adept and confident in their dealings with the arts to directly teach the students in a consistent and meaningful manner. The researchers learned of other ways through a review of current literature. In the targeted school district, hiring additional specialized personnel is not a viable option, so different, more creative and flexible choices had to be located and considered when looking for a feasible solution strategy.

The researchers' study of literature on the topic of the arts uncovered Project FLARE (Fun with Language, Arts, and Reading) in Pasadena, California, which uses the arts as a method of instruction. The project is not restricted by socioeconomic levels and possible language barriers. Children are able to successfully learn while they improve their self-esteem. Project FLARE was designed to increase the elementary students' mastery of language and visual arts, understanding of diverse cultures, awareness and appreciation of art, and methods of personal expression (Aschbacher, 1996). By developing a variety of fine arts lessons and activities to be presented with selections from children's literature, the program has had success in striving to meet its goals. Data collected when assessing the project showed increased student awareness and appreciation of the arts, broadened cultural understanding, progress in writing, reading, visual arts, and self-regulation skills, more energized and inspired teachers and students, a sense of success and confidence in the teaching practices of the faculty, and an increased level of pride the students showed in their work (Aschbacher, 1996).

These goals were attained without the hiring of any additional personnel. Classroom teachers were paired with local artists, who volunteered for the program. Together they developed an integrated curriculum of language arts and fine arts, incorporating art projects into classroom curriculum, instruction, and assessment. Students also went on field trips and had artists and performers visit their classrooms. Funding for this program came from local businesses and various grants the school received. To monitor their development, students were required to keep journals and portfolios and show their progress at exhibitions and performances throughout the year. A drawback faced by those in Project FLARE is the amount of time and commitment needed from all of the involved adults for curriculum development and implementation. An advantage this program has is that it provides students, particularly those usually not affected by a traditional curriculum and assessment methods, a chance to discover and improve themselves through literature and art. In addition to the connection between art and language skills, visual art is also a wonderful way to put thinking into a curriculum. Its forms and materials can give students a way to organize and analyze subject matter. Art can easily be incorporated into math, science, and social studies, as well as language arts (Franz, 1994).

In 1988, the state of Texas began to focus on the area of theatre arts in the school system. A new curriculum was researched and developed to meet the needs of the state's students. The committee charged with this task reasoned that many of today's students have seldom, if ever, attended a live theatrical performance. They felt students must be educated as to what constitutes appropriate audience etiquette and then provided multiple opportunities to responsibly experience live performances, which could include museums, art galleries, and concerts (Robinson, Rollins, Sommer & Wheetly, 1987). It has long been a belief of educators that when students play out ideas and dramatize lessons, they become actively involved in experiences that might otherwise remain obscure concepts or lifeless words on a printed page. The design committee felt that drama provided the chance to approach information in all subject areas in a more concrete and meaningful way. Short-term results of this study showed the use of theatre arts actively involved students as organizers, creators, observers, and evaluators in a variety of lessons and activities, and helped develop the whole person-physically, intellectually, and emotionally. It developed language and communication abilities, problem-solving skills, and creativity (Robinson, et. al., 1987). One negative aspect to a program of this nature is the possible difficulty some educators may face when trying to create drama lessons involving certain curricular areas, like math and spelling.

In addition to these studies, the researchers learned of the Arts Partners project, an umbrella program which brings together schools and art agencies who hire professional writers, artists, dancers, and musicians to hold ten-week residencies with students. The program's purpose was to contribute to the social, cognitive, and aesthetic development of the students by enriching the existing school curriculum. Results indicated that the program appeared to be successful in motivating students and giving them alternative ways to succeed. The students rated their experience in the program highly and their responses to open-ended questions confirmed the perceptions of the teachers and artists that the students gained greatly in self-confidence as well as in verbal ability as a result of the program (Ficklen, 1994).

Music is often seen as a valuable educational tool, especially when integrated into the language arts curriculum. In research conducted by Howard Gardner, first grade students who were taught the rhythm and melodies of folk songs for 40 minutes a day for seven months showed significantly higher reading scores than the control group who did not have music incorporated into their instruction (Cassidy, 1996). Rhythm and melody help imprint information onto the minds of children in meaningful and easily remembered ways. Most children, for example, learn the alphabet by singing the "ABC" song. Music also affects spatial reasoning, or the ability to see relationships among objects. Spatial intelligence requires students to use the same reasoning skills used to put and keep musical notes in order. Visualization, which is an outgrowth of this type of intelligence, allows the mind to see how various elements should go together and is used in everything from building puzzles to solving complex geometry problems. When children learn to play music or sing melodies, it helps them better "put pieces together" in a wide range of situations that require problem-solving skills (Cassidy, 1996).

Music, unfortunately, occupies a relatively low niche in our culture, so musical illiteracy is acceptable (Gardner, 1983). Things are not the same, however, in other parts of the world. In the Anang tribe of Nigeria, infants scarcely a week old are introduced to music and dancing by their mothers, while the fathers make small drums for the children to play with. By the age of two, children, in groups, have learned many basic cultural skills, including singing, dancing, and instrument playing. By the age of five, Anang children can sing hundreds of songs, play several percussion instruments, and perform dozens of intricate dance movements (Gardner, 1983) all without the benefits an advanced educational system like that found in the United States has to offer.

To better understand the music and language connection, the researchers conducted an interview on September 6, 1996 with Sue Cosenza Larsen, a reading specialist, published children's author, and vocal recording artist. The researchers learned that there are many ways to use music in the classroom. Music is a natural invitation to learning through performance, appreciation, literacy, movement, history, and relaxation. Using songs for shared reading experiences can enhance any literacy program, according to Cosenza Larsen. Song reading is an interactive way of teaching reading that gives students the opportunity to manipulate and interact with print in a meaningful and concrete way. Teachers can build on oral language strengths by guiding students to transfer their oral language knowledge to written form, which is an important step towards emerging literacy. Music can be an added dimension to literacy learning, and planning to use music is no different than obtaining any other teaching resource. For the non-musical teacher, there are many commercial sources for children's recorded music. Music and lyrics from the students' favorite songs from the radio, television, and their music classes are also excellent sources of material for classroom teachers. The use of music can also help teach the musical intelligence and linguistic intelligence learners in the classroom because music helps listening skills in that listening is the primary musical activity (Langer, 1953).

The only possible negative aspect when using music in the classroom is that the teacher must choose the musical selections carefully. Music can elevate moods, including excitement, which is exaggerated in some students. Cosenza Larsen gives choosing a blues song instead of a polka as an example of this idea. Some students may not understand when they stop being creative and start being silly when the music is playing, so a teacher needs to be aware of the behavioral dynamics of the classroom and be ready to control the situation when music is in use.

Cosenza Larsen, throughout the interview, also repeated one thought when talking about the role music plays in education. "Achievement", she stated, "fosters self-esteem!" This, believe the researchers, is an important goal of all the fine arts areas.

To uncover programs that use dance with elementary school children, the researchers interviewed Rose Geijer, leader of the Na Pua Dancers, a professional group of dancers specializing in hula, Tahitian, and other dances of the Pacific (September 6 and 9, 1996). Na Pua has gone into many schools to teach children different cultures, customs, and languages through dance. Their programs are very active, encouraging children to get up, move around, and learn, rather than sitting quietly and watching. There are many areas that may present difficulty when using dance in the classroom. First, space is a necessity. Second, dance is not like other subjects, which you can still teach even if you are unfamiliar with the subject matter. Only a person who dances can effectively teach children about dancing. An inexperienced person may be able to teach the basics, but only a person who has studied and trained can make others understand the meanings and subtleties of dancing. Physical ability and coordination are also important aspects of dance, although Na Pua has taught many children of various ability levels, some with handicapping conditions. "Everyone has the ability to learn and appreciate the beauty of dance", stated Geijer. The researchers learned that dance can be used in any curricular area. Dance activities are an excellent way to study other countries. The lessons and/or exhibitions offer a fun, active introduction that stimulates excitement about the specific country. Historical and traditional connections are also easily made. For example, when learning how different people use dance to pass stories from one generation to the next, students can develop their own dances to tell their family stories (Geijer, 1996). When working with younger children, dancing, tap in particular, can be used to establish patterning, counting, and rhythms, all skills which will be used throughout the child's school career. According to Geijer, there are three definite advantages to using dance in the classroom. First, children love to move. Second, colorful costumes and imaginative dance movements hold the attention of children, and they inspire the children to get up and try things. Third, vocabulary can easily be developed and expanded. Words from different countries, for example, are easily tied into dance lessons.

Dance can also be an important part of a child's affective development. In Howard Gardner's Frames of Mind (1983), John Martin states that he believes it is our capacity to go through the experiences and feelings of others which allows us to understand and participate in art forms. According to Martin, "It is the dancer's whole function to lead us into imitating his actions with our faculty for inner mimicry in order that we may experience his feelings. Facts he could tell us, but feelings he cannot convey in any other way than by arousing them in us through sympathetic action" (Gardner, 1983, p. 228). Today's children must be given the opportunity to learn and practice this skill, inside and outside of the school setting.

A last possible solution strategy discovered by the researchers was the development of various multiple intelligence schools across the nation. These schools redesign curriculum instruction, creating classrooms that teach to each of the seven intelligences. One such school is Howland School of the Arts, an inner-city Chicago elementary school. The shareholders of Howland,administrators, teachers, parents, students, and local businesses have reshaped the school's approach to learning (Chapman, 1996). Using visual and performing arts, learning is integrated into units of study with performances and productions as goals. The Indianapolis Key School, another inner-city elementary school, combines multi-aged projects in the arts with the study of basic skills. Every student, every week, participates in activities related to the different intelligences. Since its restructuring, this school has been one of the best performers on the Indiana Test of Educational Progress among the Indianapolis schools (Chapman, 1996). Other multiple intelligence schools include Project Spectrum, which is being developed through Harvard University, Arts Propel, a collaboration among Harvard's Project Zero and the Pittsburgh public schools, and McWayne School, in Batavia, Illinois (Chapman, 1996).

An advantage to districts restructuring their schools is that many more students have the chance to succeed. With more lessons and activities designed to teach to a greater variety of intelligences, educators are able to better teach toward each student's strengths while at the same time working on areas that are weak. Students are also more actively engaged in their learning, participating in more hands-on activities than ever before, and assessment is much more authentic. Schools rely on what the students can do, rather than how they respond on paper and pencil tests.

Funding, the amount of commitment needed from all involved parties, and resource availability are some of the drawbacks to restructuring today's elementary schools. Private businesses and grant monies need to be researched, cultivated, and enlisted to help offset any possible budgetary increases a multiple intelligence school may face. In addition, a lot of time and effort is needed from everyone involved in the education setting to plan, develop, lead, assess, and modify any new ways of teaching and learning. This change in methodology is not something that can be discussed, implemented, and then left to progress on its own. Constant attention is needed from each and every person connected to the school, for only through hard work and caring can success be achieved.

The researchers chose not to use any one solution strategy in its entirety for their intervention. Rather, given the time, materials, budget, and resources with which they had to work, the researchers chose to pick elements from the various programs and experts that could most feasibly and effectively be used to expose the targeted students to art, dance, drama, and music, thereby increasing their knowledge and appreciation of the arts. Through exposure, participation, and integration into other subject areas (Loss, 1995), it was believed the researchers could best accomplish each of the goals of this action research project, because a discipline-based curriculum in arts can include content relevant to history, criticism, philosophy, and aesthetics, as well as technical production processes (Katter, 1995). As Glenn Lowry, director of the New York City Museum School in Manhattan said about the arts in public schools, "The real solution is to make arts education an integral part of the core curriculum" (Princenthal, 1996, p. 27).

Project Objectives and Process Statements

Project Objectives

As a result of increased exposure and instruction within the area of fine arts, during the period of September, 1996 to January, 1997, the targeted students will increase their fine arts knowledge bases, experiences within, and levels of appreciation of the arts, and decrease the amount of inappropriate behaviors when experiencing fine arts events, as measured by student and teacher surveys, behavioral observation records, teacher-constructed tests, assignments, rubrics, and student self-assessment records.

Process Statements

1. In order to increase the students' knowledge of fine arts, the following processes are necessary:

A) Integrated curricular units emphasizing visual art, dance, drama, and music will be developed.

B) A series of integrated learning activities and special events focusing on the arts will be developed and implemented.

C) Outside resources (artifacts, speakers, performers, etc.) will be brought in to the classrooms.

2. In order to increase the students' levels of experiences in the fine arts, the following processes are necessary:

A) Various opportunities to experience fine arts events and activities will be provided.

B) Various opportunities to actively participate in fine arts events and activities will be provided.

3. In order to increase the students' levels of appreciation and appropriate behaviors when experiencing fine arts events, the following processes are necessary:

A) A series of curriculum integrated learning activities and events focusing on the arts will be developed and implemented.

B) Various opportunities to experience and participate in fine arts activities and events will be provided.

C) Lessons instructing students on proper audience etiquette will be developed and implemented.

D) Opportunities and activities in which students may share their thoughts and feelings on the arts will be provided.

Project Action Plan

The following action plan was developed to implement three major solution components: increasing student knowledge of principles and terminology of fine arts, provide experiences within the arts, and develop the students' appreciation of music, visual art, dance, and drama.

I. During the first two weeks of school, the researchers will collect baseline data which will be used to help direct instruction.
    A. Administer student survey
    B. Administer student baseline data inventory

   C. Administer teacher survey

II. During the intervention, the researchers will do each of the following, documenting student progress through teacher-made tests, observations, class work, and student journal entries.

   A. Present the goals for each unit to prepare the students for learning

   B. Facilitate group discussions

   C. Arrange for speakers, performers, and specialists to present to the classes

   D. Arrange for outside-of-school trips

   E. Develop and lead lessons to meet each of the three problem statement areas

   F. Provide opportunities for students to experience the arts and participate in creative hands-on activities

   G. Assess student progress through observations, tests, class work, student self-assessments, and rubrics

   H. Provide opportunities for sharing and discussion

III. Frequency and Duration

   A. Lessons will be both isolated and incorporated into existing curriculum

   B. Lessons will be presented two to three times a week

C. The length of each lesson will be approximately 45 minutes

IV. The remainder of the semester will be divided into four integrated units of study. School A will cover the continents of North America, Europe, Asia, and Africa. School B will cover themes of Parts to Whole, Rainbows, Fantasy, and Roald Dahl. Within each studied topic, the following principles will be concentrated on:

A. Dance

1. Students will be involved in creative movement activities different types of music
2. Students will be actively involved with a dance specialist to experience and learn about different dance techniques, terms, ideas, and styles
3. Students will be taught the terminology related to and the history of dance
4. Students will be engaged in activities designed to teach them about different types of dance
5. Students will apply information learned to choreograph their own dances
6. Students will be involved in lessons practicing appropriate dance etiquette

7. An out-of-school experience will be provided
8. Students will share their feelings, perceptions, and attitudes about dance through discussions and journal activities
9. Students will complete the required assessment instruments

B. Music

1. Students will participate in activities designed to teach the various concepts of music-pitch, tempo, melody, rhythm, etc.
2. Students will learn about different instruments
3. Students will learn about the different elements of singing
4. Students will be actively involved in activities designed to allow them to explore and gain experience with musical instruments and voice
5. Students will be actively engaged in lessons with a music specialist to learn about the different elements of music
6. Students will be taught terminology related to and history of music

7. Students will be involved in lessons practicing appropriate audience etiquette
8. An out-of-school experience will be provided
9. Students will share their feelings, perceptions, and attitudes about music through discussions and journal activities

C. Visual Art

1. Students will participate in activities designed to teach the elements of visual art-line, color, shape, texture, space, and value
2. Students will be actively engaged in activities designed to provide experiences in different mediums-paint, pencil, clay, paper, mosaic, etc.
3. Students will be actively engaged in lessons with an art specialist to learn about the different mediums of visual art
4. Students will be taught terminology related to and the history of visual art
5. Students will create their own works of art, applying the elements learned to their works
6. An out-of-school experience will be provided

7. Students will be involved in lessons practicing appropriate art exhibition behaviors
8. Students will share their feelings, perceptions, and attitudes about visual art through discussions and journal activities
9. Students will complete the required assessment instruments

D. Drama

1. Students will participate in activities designed to teach the different types of theatre-tragedy, comedy, musical, drama, kabuki, etc.
2. Students will participate in activities designed to teach the different elements of theatre-design, costuming, performance, writing, etc.
3. Students will participate in creating and performing their own adaptations of popular literature selections
4. Students will participate in creating and performing original pieces
5. An out-of-school experience will be provided
6. Students will be taught the terminology related to and the history of drama

7. Students will be involved in lessons practicing appropriate audience etiquette
8. Students will be actively engaged with a theatre specialist to learn about drama
9. Students will share their feelings, perceptions, and attitudes about drama through discussions and journal activities
10. Students will complete the required assessment instruments

V. During the final two weeks of the semester, the researchers will collect post-intervention data to be used for comparisons.

   A. Administer post-intervention student survey
   B. Administer post-intervention student data inventory
   C. Collect final reflections from the students
   D. Administer final tests

Methods of Assessment

Many methods of assessment will be used by the researchers, including reflective journals, Plus/Minus/Interesting charts, teacher-made tests (which will be developed as the units are developed), participation checklists, graphic organizers, and student self-assessments. Each researcher will also keep a journal in which anecdotal records will be made focusing on the lessons developed and presented, the attitudes and behaviors of the participating students, and examples of ways to improve the integration of fine arts. A post-intervention data inventory will be administered so that the results may be compared with the scores of the pre-intervention baseline data inventory (Appendix C). Lastly, when the 1997 fine arts local assessment scores are obtained, they will be compared to the 1996 scores. The purpose of this comparison is to look for higher scores after the implementation of this intervention plan, which is a result the researchers expect to achieve.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The objectives of this action research project were to assist students in developing an appreciation of, provide experiences within, and teach the basic principles and terminology in the curricular area of fine arts. To effect the desired changes, the areas of dance, music, visual art, and drama were integrated into other curricula in a second/third grade bilingual class, a first through third grade self-contained learning disabled and behavior disordered class, and a heterogeneous fourth grade class.

To achieve the desired outcomes, the researchers devised and implemented an intervention plan that integrated the four fine arts areas into the various elementary school curricula through the use of thematic units. Two of the groups, the bilingual class and the special education class, both at School A, studied the continents of North America, Asia, Europe, and Africa. The fourth grade class, at School B, worked within the themes of Parts To Whole, Rainbows, Fantasy, and an author study of Roald

Dahl. In both schools, each unit of study took one month to complete. Each of the groups also started the school year with a two week mini-unit focusing on the arts in general. In addition to music, dance, drama, and visual art, the theories of cooperative learning, social skills training, authentic and student self-assessment, and self-directed learning were areas of focus in this action research project. Lessons developed and used during the implementation period reflect these principles, and samples, grouped according to discipline, may be found in Appendices H, J, L, and N.

As outlined in Chapter 3 of this project, the original framework for the fine arts intervention called for two or three integrated lessons per week, each lesson lasting approximately 45 minutes. Over the course of the 18 week intervention period, however, the researchers found they had to increase the number of lessons to at least one lesson a day, due to the overwhelmingly enthusiastic reaction and high interest level expressed by the participating students. Some of these lessons concentrated on on one aspect of fine arts, but the majority were connected to literature, math, social studies, and science topics being presented within the current theme being studied.

In each of the three classes, a period of time was used for whole group instruction on the topic followed by time for the cooperative groups to work, explore, and evaluate together on a task connecting the arts to the theme being studied. When the task was completed, the whole group again came together to share findings, thoughts, and feelings. At School A, where two of the classes were located, the classes at times worked independently, and at other times blended together to make grouping more diverse and interesting. The lessons and activities often exceeded the 45 minute time limit originally established by the researchers as a reasonable length for a lesson. Some of the lessons, in fact, took days to complete.

Two other important aspects of this implementation plan need to be addressed as well. Many people, from the schools and the surrounding community, kindly donated their time and talents, coming into the schools to lead lessons on dance, music, Asia, and theatre. Without their support and guidance, much of what was accomplished would not have been possible. In addition, the students were provided with out of school experiences including plays, ballets, concerts, and art in the park days, allowing the children the opportunity to see and experience events that they have never seen before. On a field trip to see the "Nutcracker" ballet, presented by a local dance school, the students were taken on a backstage tour where they learned about lights, costumes, sound, special effects and theatre history. These types of lessons could not be duplicated in a classroom setting, due to a lack of materials, resources, and time. Making use of the resources offered in the community contributed to the overall success of the lessons taught in the classrooms, and the children had an opportunity to see things in real life settings that they had been talking in class, which left a long lasting effect on them.

Presentation and Analysis of Results

In order to assess the effects the integration of fine arts instruction with the existing elementary school curricula had upon the students' appreciation, knowledge, and experiential levels, a variety of methods were used by the researchers. These assessment techniques can be grouped into four categories: anecdotal records kept by the instructors, self-assessments made by the participating students, graded work that was produced by the students, which includes but was not limited to teacher-made tests, projects, participation in activities, and classroom discussions, and the administering of the same data inventory used in Chapter 2 of this action research project. The purpose of administering this inventory, which can be found in Appendix D, was to compare the knowledge levels of the students pre- and post-intervention activities. The results of the assessment methods are as follows:

Teacher Anecdotal Records

The anecdotal records kept by the teachers during the course of the intervention actually served two purposes. First, the records were a means of tracking how the students were developing. When rereading their records, the researchers discovered that from the onset of the intervention, most of the students were eager, active, willing to share and participate, and capable of expressing themselves in discussions, different mediums of art, and in group work. The researchers also realized that as the semester progressed, more and more of what was taught was being transferred by the students into lessons and activities that did not focus on the arts. Students were now able to compare illustrations they saw in literature to the works of artists they had studied. They were also able to identify many different types of music (jazz, gospel, African, classical, blues, etc.) that was played in the classroom. The languages of Swahili and Chinese were used to talk about colors and say "please" and "thank you", and the vocabulary used in different themes of study (line, texture, rhythm, set, costume, line dance, etc.) was being incorporated into activities and projects in which the students were engaged. The researchers also found that, overall, it appeared that the students enjoyed what they were doing and what they were learning.

The second purpose of the anecdotal records was to serve as a time line and reflective measurement of the themes and lessons that were presented to the participating students. By rereading their records, the researchers were able to assess their methodology and reasons for presenting lessons dealing with each of the arts areas. When dealing with a particular art, the researchers were able to review the manner in which they had previously conducted a lesson similar to the current one and make any changes necessary in their teaching or evaluation methods based on what had occurred earlier. This ongoing system of checks and balances proved extremely useful to the researchers during the course of this action research project.

Student Self-Assessment

When presenting the arts to the participating students, the researchers took deliberate steps to teach that in evaluating a piece of music, a dance, a theatrical performance, or a work of art, there is no test or checklist that can be used to determine the quality or value the work possesses. The evaluator must reflect and determine the feelings aroused within himself to judge and critique the effect of a work of art. To this end, the students were asked to reflect on themselves and their progress after working through a lesson, completing a project or activity, and participating as an audience member during field trips and assemblies. The researchers used journaling activities, PMIs, reflective logs, rubrics, individual conferencing, and whole group discussions as tools for student self-assessment. A few examples of the students' reflections are now given to show how the students assessed some of their fine arts activities:

+"Today we went to a blacklight concert. I thought it was very interesting. I have never been to a blacklight concert before...The concert was fun to go to...My favorite song was 'Pretty Woman'."

+(From the same blacklight concert) "I really liked how the performers' clothes glowed in the dark. The dance went with the song and the outfits. I thought the concert was very creative because of the songs and the clothes. I really liked how the clothes glowed. I think it would be neat to be in the concert. It would take a lot of hard work to know the songs and the dances!"

+"The 'James and the Giant Peach' play was different from the book because not all of the characters did the same things. In the book, the spider and all of the animals helped tie the peach to the birds, but in the play it was only James and the spider...It was cool seeing the peach grow."

+"I liked Robin and Judy teaching us about China because we learned how to speak Chinese, write Chinese, cook and eat Chinese food, and we learned that it is a panda, not a panda bear...Tinikiling was hard because if the people did not bang the poles right, your foot got smashed."

+" 'I've Got Personality' is a good song because it teaches us how a seed grows into a tree and then an apple, and then we bake the apple in a pie...Knowing the song made reading the book more fun and easier."

Graded Work

The researchers also used more traditional forms of grading the students' progress. When assessing factual information taught during a theme or activity, pencil and paper tests were developed and implemented by the researchers to see how much material was learned and retained by each of the students. These tests dealt primarily with the terminology and principles covered within each of the arts areas, with a few questions asking for the students' feelings and opinions on the theme or topic (see Appendix M).

The students were also graded on their active and appropriate participation in the different activities. Straight percentages and letter grades were not used in this assessment, rather a yes/no system of evaluation was developed by the researchers. Checklists were created (see Appendix Q) that were general enough to be used in a variety of situations. These checklists covered listening, group work, cooperative learning skills, behavior, and task completion. The completed checklists also proved beneficial when conferencing with the students, as mentioned in the previous section. When reviewing the checklists, the researchers realized that a majority of the students received positive marks for their work and behavior in every activity. This documents that the students were active, on task, working well in group situations, and completing the required assignments, all goals the researchers viewed as important in this project.

To assess the students' behaviors when participating in a fine arts experience as an audience member, the researchers used tally sheets (Appendix M), that were filled out during and following each assembly and field trip attended during the intervention time period. The tally sheets simply kept track of how many times the students were out of their seats, talking, inattentive, and responding appropriately. After studying the tally sheets, the researchers concluded that the most frequent misbehavior observed at the various events was loud and/or inappropriately timed talking. There are a few possible explanations for this misbehavior, reasoned the researchers. It is possible that the children were very excited about what they were experiencing and were sharing their excitement with their neighbors. It is also possible that they recognized something that had been discussed in class and they were pointing it out to those around them. A third possible explanation for the misbehavior applies mainly to the assemblies seen in school in which the performers were friends of theirs singing songs and doing other things that were familiar to the students. The audience members may have been talking about the performers they knew, singing along with the songs, or recalling when they had previously been on stage. In each of these scenarios, while it is true that the students were not practicing appropriate audience etiquette, the researchers concluded that each of the possible explanations was reasonable. The researchers concluded that since their population of at-risk students had very little experience in these situations, they would naturally be very excited and longing to express their feelings. With continued practice and exposure, these behaviors could change.

Post-Intervention Inventory

At the conclusion of the intervention period, the researchers once again administered the data inventory used at the beginning of the school year so that the results could be compared and analyzed. As seen in Table 2 of Chapter 2, the participating students did not score well when asked some basic questions pertaining to each of the arts areas. A summary of the student responses from the post-intervention data inventory is presented in Table 4.

Table 4

Post-Intervention Data Inventory for Fine Arts

Question	Percentage of Acceptable Responses (n=52)
Name an artist.	90
Name a famous work of art.	87
What is pantomime?	75
What is a comedy?	85
Name a stringed instrument.	98
Name three types of music.	84
What is a choreographer's job?	46
Name three types of dances.	90

As Table 4 illustrates, the participating students' scores rose dramatically on each question after the intervention strategies had been implemented. The researchers decided that there were a number of conclusions to be drawn from this information. First, a experiential, hands-on approach to the arts leaves a lasting effect on the at-risk student. The answers the students gave, especially to questions one and two, went back to information taught four months or more earlier. One of the learning disabled students named Abe Lincoln in the Lincoln Memorial as a famous work of art. The teacher, in the second week of school, had brought in prints of statues when teaching about sculpting, and one of the prints showed the Lincoln Memorial, which this student remembered for six months.

Second, exposure to the arts is needed as much as lectures about the arts, if not more. Before taking a field trip to see the "Nutcracker", the teachers told the story of the ballet, played the music in class, and explained the elements of ballet to the students. Had the students not gone out and witnessed the beauty of the dance firsthand, however, much of this information probably would have been lost over time.

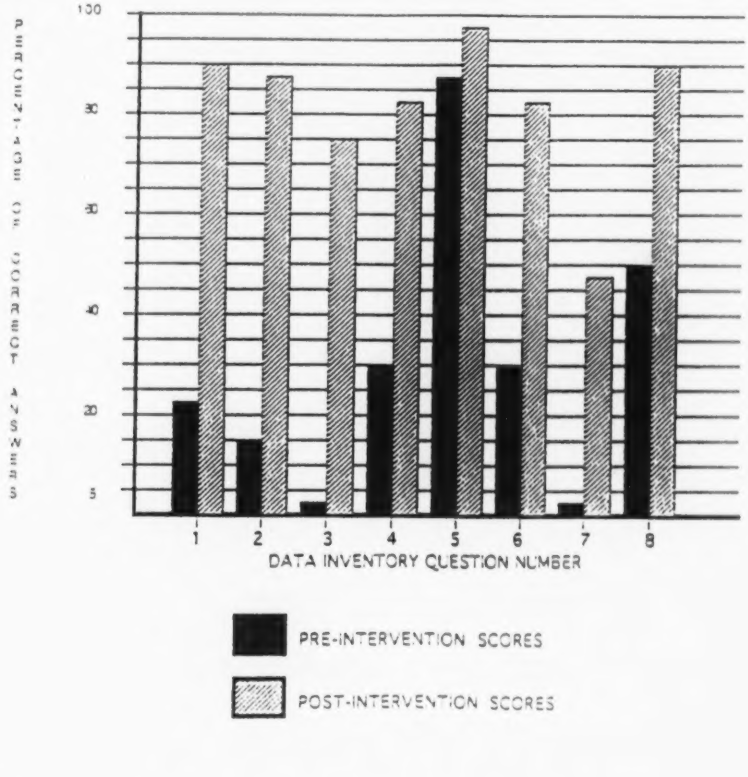
Third, integration into other areas of the curriculum is a wonderful and logical way to present the arts in the classroom. When reading a story about a Native American boy struggling to pass down the stories of his forefathers to younger generations through dance, it makes sense to have the students create their own dances, in the manner the Native American boy in the book did, to tell stories. This activity was referred to by many students answering the inventory question about pantomime.

Lastly, the language and vocabulary of the arts; words like choreographer, texture, empathy, rhythm, etc., need to be used often in order for the students to remember. As much as the researchers tried to incorporate the arts vocabulary into their classrooms, some words and ideas needed to be retaught each time an activity involving them was planned. Again, the researchers feel that with more and more experience and exposure, the amount of reteaching required will diminish.

Figure 2, below, offers a comparison between pre- and post-intervention inventory scores.

Figure 2

Pre- and Post-Intervention Data Inventory Comparison



BEST COPY AVAILABLE

Conclusions and Recommendations

When researching the situation currently facing many American schools, that is, the fact that fine arts programs are being cut and/or ignored, the researchers wondered what would happen if the arts were incorporated into the existing curricula of elementary schools with a large at-risk population. After developing and implementing an 18 week integrated fine arts curriculum, the researchers have drawn many conclusions and feel a certain amount of expertise when making recommendations to other educators who may be interested in enhancing their fine arts instructional practices.

Conclusions

1. Using fine arts activities and lessons in the participating classrooms made a significant change in the amount of knowledge the students possessed about the arts. This conclusion was derived from classroom discussions, test scores, and the post-intervention inventory results gathered in Figure 4.

2. Based on classroom observations and the anecdotal records kept by the researchers, it was determined that the arts enable all children to successfully participate in activities which lower inhibitions, increase self-confidence, and allow for the freedom of self-expression. Because there are no definitive right or wrong theories in the arts, anything the

students felt, thought, and produced was viewed as acceptable, which let the students cultivate a sense of success and accomplishment, which in turn carried over into other curricular areas throughout the course of the intervention.

3. Fine arts are curricular areas that easily lends themselves to teaching to all seven of the intelligences. By using the arts as important instructional tools, the teacher is able to gear instruction to all of the intelligences so that students will have a greater chance to learn and grow as people.

4. As evidenced by field trip and assembly tally sheets and journaling activities, the researchers concluded that with exposure, the students developed more of an appreciation for the arts than they previously possessed. The students discovered things that they enjoyed and were able to express their thoughts about each arts area in more meaningful and comprehensive ways.

5. At-risk students often do not have the opportunity to experience activities that fall outside the realm of athletics. The arts give these children other avenues to explore and enable them to experience a sense of fulfillment.

6. A transfer of learning occurred. The vocabulary learned throughout the different themes studied during the semester has been

integrated into the lives of the students. The students refer to the works of various artists, sing along with the recordings of a wide variety of musicians, and speak about different artistic principles when working on classroom projects.

7. The researchers learned that implementing the arts in the classroom does not require special training. An educator who has a variety of resources and materials to draw from and an interest in developing a class of well-rounded students can easily incorporate the arts into their daily lesson plans. Many teachers already use the arts, especially visual art, in their curricula. It was also concluded that some training, through workshops, mentoring, guest speakers, etc. would be beneficial for drama and dance, the two arts areas that are not as easily used in the classroom as visual art and music, due to unfamiliarity, feelings of uncomfort on the part of the teacher, and/or a lack of teaching strategies.

8. Cooperative learning skills can also be taught through a fine arts curriculum. Listening, sharing, encouraging, using kind words, taking turns, and drawing on the ideas of peers were all key elements practiced during this action research project, and the participating students all made great strides in each of these areas. It is important for today's youth to recognize that all ideas and feelings should be appreciated.

9. When looking back at the goals of this intervention as presented in the problem statement of Chapter 1, the researchers concluded that the goals had successfully been met. The students' levels of arts appreciation rose, they gained experience in each of the four arts areas, and they learned the terminology and basic principles of visual art, dance, drama, and music. More can always be learned, of course, but this intervention, as outlined in Chapter 3, served to meet the identified needs of the participating students.

10. At School A, where a multicultural thematic approach was used to teach the arts, the students learned more than just the music, dance, art, and drama of other countries. They experienced traditions and customs, language, stories, celebrations, meanings of clothing, jewelry, and colors, and food preparation and sampling. This information, while important, was not a focus of this intervention, but the researchers were pleased to find that so much was enjoyed and retained by the students.

Recommendations

The researchers have made the following recommendations to any educator who is interested in developing a more well-rounded fine arts curriculum for elementary school-aged children:

1. It is the researcher's opinion that the best possible way to teach the arts is through integration. For example, music can be used to teach

language arts, visual art can be used to teach science, drama can be used to teach social studies, and dance can be used to teach math. Through the use of integration, the teachers can show the students that the arts are not separate, insignificant entities that are done to fill a small amount of time in a day. They should be seen as important elements that transcend curricular boundaries.

2. A whole-school approach to integration would educate the students better than individual classes actively engaged in fine arts instruction could ever hope to do. Theoretically, if the students see that all of the adults in their school value and appreciate the arts, they will as well.

3. Extra funding needs to be provided for more out-of-school experiences, in-school presentations, materials, multi-media supplies, resources, personnel, training, and anything else a staff needs to successfully implement a substantial and meaningful fine arts curriculum. When the researchers surveyed other teachers for data to be used in Chapter 2 of this project, many reported that they would teach the arts more if they knew what to do and had the resources to lead lessons. Financial support, therefore, needs to be given on both the school and district levels to develop and maintain a successful fine arts program.

4. Classroom teachers should review their scope and sequence lists

for each curricular area and look for commonalities that to best facilitate fine arts integration.

5. When teaching young children how to read, many teachers fill their rooms with printed words-books, posters, student work, labels on objects, etc. The same system should be used to teach the arts. Rooms should be filled with prints, books, supplies (clay, paint, drawing paper, instruments, etc.), and other items to constantly expose the children to the arts. Providing centers with hands-on activities will also allow the students to grow and develop.

6. Students need to be allowed to showcase their talents and celebrate the talents of others. Fine arts festivals, art fairs, projects displayed prominently around the school, and school performances of drama, music, and dance are all worthwhile ways for students to show what they can do and what they have learned. Days and nights of celebrations are inexpensive and enjoyable ways to acknowledge the wonderful things children are doing inside and outside of the school setting.

Dissemination

In the 1996 film "Mr. Holland's Opus", Holland, a music teacher, and his principal are discussing the fact that a smaller school budget necessitates the cut back of fine arts funding and programs. The principal claims "If I am forced to choose between Mozart and reading, writing, and long division (relating to what he should keep in the high school curriculum), I choose long division". Holland's response, while sarcastic, is at its core a statement of truth. He tells the principal "Well, I guess you can cut the arts as much as you want, Gene. Sooner or later, these kids aren't going to have anything to read or write about". In the future, the researchers would like to do more fine arts work that teaches children without putting a strain on a school's budget, hopefully helping to insure Holland's view does not become a reality. How can this be done? Networking with other staff and community members is the easiest and perhaps most effective method to accomplish this goal. There are many talented people who are willing to share their knowledge if asked. Educators need to locate these people and invite them into the classrooms to help their students develop as much as possible. As the African proverb asserts, "It takes a whole village to raise a child".

The researchers also plan to meet with their school district's grant coordinator, who has expressed an interest in turning this action research project into a grant. This could bring more money to the involved schools, which would be used to train interested staff members and purchase the resources and supplies needed to develop a stronger fine arts curriculum.

Lastly, the researchers intend to continue integrating the arts into their daily lessons, enjoy seeing the children experience and learn about music, visual art, dance, and drama, and share what they do with colleagues who may also be interested in doing more with the arts.

REFERENCES CITED

Apelu, L. (Producer) & Smith, G. (Director). (1996). Horizons...Where the sun meets the sky [Film]. (Available from Island Post for the Polynesian Cultural Center, 55-370 Kamehameha Highway, Laie, HA 96762).

Aschbacher, P. (1996). A FLARE for the arts. Educational Leadership, 53 (8), 40-43.

Ballard, D. (1990). Arts every day: The public elementary school curriculum. Design For Arts In Education, 91 (6), 42-48.

Bellanca, J. and Fogarty, R. (1987). Patterns for thinking, patterns for knowing. (p 234). Palatine, IL: IRI/Skylight.

Blythe, T., Gardner, H., and White, N. (1992). Multiple intelligences theory: Creating the thoughtful classroom. In Bellanca, J., Costa, A., and Fogarty, R. (Eds.). If minds matter: A foreword to the future, volume II: Design for change. (pp 127-134). Palatine, IL: IRI/Skylight.

Cassidy, A. (May, 1996). The power of music. Working Mother, 47-51.

Chapman, C. (1993). If the shoe fits...How to develop multiple intelligences in the classroom. Palatine, IL: IRI/Skylight.

Clawson, P. Parent wants board to hire art teachers. (1995, February 14). Chicago Tribune, Metro Northwest, 2.

Clawson, P. Teacher makes case for art in schools. (1995, February 22). Chicago Tribune, Metro Northwest, 3.

Cooper-Solomon, D. (1995). The arts are essential. School Arts, 94 (6), 29-30.

Dahl, R. (1961). James and the giant peach. New York, NY: Bantam Books.

de Paola, T. (1988). The legend of the Indian paintbrush. New York, NY: G.P. Putnam's Sons.

Duncan, P. & Kroops, S. (Producers) & Herek, S. (Director). (1996). Mr. Holland's Opus [Film]. (Available from Hollywood Pictures Home Video Department, Burbank, CA).

Evans, C. & Smith, L. (1994). Acting and theatre. Tulsa, OK: EDC Publishing.

Ficklen, F. (1994). Arts partners program report. Brooklyn, NY: New York City Board of Education. (ERIC Document Reproduction Service No. ED 375 419).

Franz, B. (1994). Art energizes the curriculum. Learning, 23 (2), 64-65, 70-72.

Gardner, H. (1983). Frames of mind. Boston, MA: Basic Books.

Griffith, J. (1989). "I've Got Personality". Wenatchee, WA: The Learning Workshop.

Hausman, J. (1994). The arts in a nation at risk. Arts & Activities, 115 (1), 41.

Hoban, T. Of colors and things. New York, NY: Scholastic.

Ile Aiye (1995). "Black Chant". New York, NY: Interro, Inc.

Los Del Mar (1996). "Macarena". From "ESPN Jock Jams, volume 2". New York, NY: Tommy Boy Music.

Katter, E. (1995). Notes from the editor. School Arts, 95 (3), 4.

Kindler, A. (1994). Children and the culture of a multicultural society. Art Education, 47 (4), 54-60.

Klepper, N. (1990). Africa: A cultural resource guide. (p 16, 17). St. Louis, MO: Milliken Publishing Company.

Klepper, N. (1990). Mexico: A cultural resource guide. (p 4). St. Louis, MO: Milliken Publishing Company.

Langer, S. (1953). Feeling and form. New York, NY: Charles Scribner's Sons.

Lazear, D. (1992). Seven ways of knowing. In Bellanca, J., Costa, A., and Fogarty, R. (Eds.). If minds matter: A foreword to the future, volume II: Design for change. (pp 135-150). Palatine, IL: IRI/Skylight.

Leber, S. (1993). Using the arts to enhance self-esteem. Teaching PreK-8, 23 (6), 6.

Loss, K. (March, 1995). Music to their ears. Learning, 79-81.

Obejas, A. The arts are on the ballot and the candidates know it. (1996, March 13). Chicago Tribune, Tempo, 1.

Opening Night (1995). CD-ROM. Minneapolis, MN: MECC.

Princethal, N. (March, 1996). Annenberg boon for art education. Art In America, 27.

Robinson, P., Rollins, J., Sommer, J., and Wheetley, K. (1987). An introductory overview of theatre arts in the elementary schools. Austin, TX: Texas Education Agency.

Schall, J. (1985). Instructor's big book of teacher savers II. (pp 28,29). Cleveland, OH: Instructor Books.

Solga, K. (1993). Make sculptures. Danbury, CT: North Light Books.

Storms, J. (1995). 101 music games for children. (p 57). Alameda, CA: Hunter House, Inc.

Story club: Multicultural folktales from around the world. (1994). Reading, MA: Addison-Wesley Publishing Company.

Tchaikovsky (1985). "The Nutcracker". Philharmonic Orchestra, M. Thomas, conductor. New York, NY: CBS Records.

1996 School Report Card

1990 Census of Population and Housing

Appendices

Appendix A

TEACHER SURVEY
FREQUENCY CHART

TEACHER SURVEY FOR CHAPTER ONE May, 1996

Dear Colleagues,

As we begin our trek toward our master's degrees, we need your assistance. Please take a minute and answer the following questions. When you are finished, just drop this survey into Lori's mailbox.

Thanks a lot,
Lori, Patty and Charlie

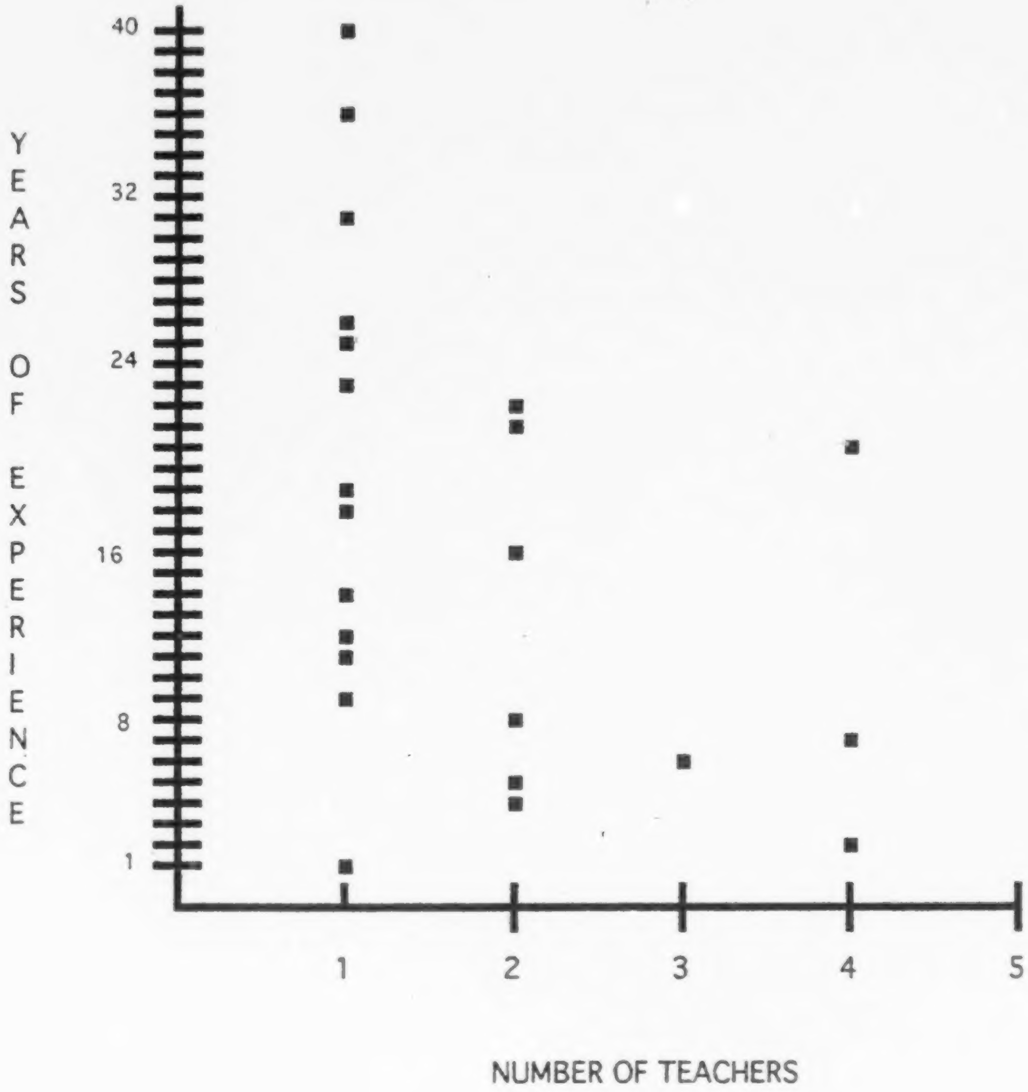
NAME____

YEARS OF CLASSROOM EXPERIENCE________________________

DEGREE(S) HELD__________________________________

CREDIT HOURS PAST THAT DEGREE________________________

School A Years of Experience Frequency Chart



Appendix B

STUDENT SURVEY

STUDENT SURVEY

Students-Please take a few minutes and answer the following questions. Your answers will be combined and used in a project we are completing for a college class. There are no right or wrong answers on this survey, we are only interested in finding out how much you may already know about fine arts. Thank you.

For questions one to four, mark all of the answers that apply.

1. Aside from school trips, which of the following places and events have you ever attended?

__ museum
__ play
__ art gallery
__ concert

2. On school trips, which of the following places and events have you attended?

__ museum
__ play
__ art gallery
__ concert

3. In which of the following activities do you participate outside of school?

__ art
__ dance
__ music
__ drama

4. At school, in which of the following activities do you participate?

__ art
__ dance
__ music
__ drama

For questions five to seven, answer as well as you can.

5. What is your favorite type of art? Why?

6. How do you feel when you listen to different types of music? Give examples.

7. If you had a free ticket to a play, what type of play would you choose to see? Why?

Thank you for sharing your thoughts!

Appendix C

BASELINE DATA INVENTORY

BASELINE DATA INVENTORY FOR FINE ARTS

Please answer each of the following questions as well as you can. There are no right or wrong answers, we are only interested in seeing how much you may already know about fine arts.

Name__________________________ Teacher__________________________

1. Name an artist.

2. Name a famous work of art.

3. What is pantomime?

4. What is a comedy?

5. Name a stringed instrument.

6. Name three types of music.

7. What is the job of a choreographer?

8. Name three types of dances.

Appendix D

INTERVIEW

Teachers,
Please answer the following questions openly and honestly. Your answers will be compiled and used as background information for my master's program research project on fine arts education.

Thank you for your participation!
Charlie Brieger

1. What experience and/or training have you had for teaching within the area of fine arts?

2. What components of the fine arts curriculum do you currently teach in your classroom?

3. What is your comfort level when teaching the arts?

4. What has been your experience regarding student behavior during fine arts lessons?

5. What has been your experience regarding student behavior at concerts, assemblies, museums, and other events within the field of fine arts?

6. What possible explanation(s) can you give for these behaviors, be they appropriate or inappropriate?

7. Are you familiar with the district local assessment test on fine arts?

Please return by 9/5/96 Name ______________________________

Appendix E

ENGLISH AND SPANISH CONSENT FORM

Saint Xavier University
Consent to Participate in a Research Study
"Fine Arts Instruction And The At Risk Student"

The purpose of the attached survey is to determine our students' appreciation and knowledge levels in the area of fine arts, which includes visual art, music, dance, and drama. The survey is being done by three District 300 teachers, Charlie Brieger and Patty Sarmiento, who can be reached at (847) 426-1440 and Lori Kendall-Dudley, who can be reached at (847) 458-1900 if you have any questions.

Students participating in the survey will provide the researchers with information which will be used to determine their present attitudes and knowledge about the arts. All of the surveys will be anonymous, and individual answers will be combined into a large information base for study. There are no right or wrong answers, and your child's responses will have no impact on his/her grades.

Involvement in this survey is completely voluntary; refusal of participation will carry no penalties for your child. If you agree that your child may participate, please sign below and return to your child's teacher by Monday, September 9, 1996.

Thank you,

Charlie Brieger

I understand the content and reason for this survey. I also understand that the teachers have offered to answer any questions I may have about my child's participation. I freely and voluntarily agree that my child may participate in this survey. Furthermore, I understand all information gathered during this survey will be completely confidential. I also understand that I may keep a copy of this consent form for my own information.

Name of child: ____________________

Parent Signature: ____________________ Date: __________

Universidad de San Javier
"Consentimiento para Participar en un Estudio de Bellas Artes para los estudiantes en Riesgo"

El proposito de este estudio es el de determinar el nivel de conocimiento y apreciación de nuestros estudiantes en la area de las Bellas Artes, lo cual incluye, arte visual, música, danza y drama.

Tres maestros del Distrito #300 estan llevando a cabo este estudio, el señor Charlie Brieger y la señorita Sarmiento los cuales usted puede llamar al 426-1440 y la señorita Lori Kendall-Dudley la cual usted pueda llamar al 458-1900.

La participación de los estudiantes en este estudio es el de proveer a los maestros con información la cual servirá para determinar individualmente cual es su aptitud y conocimiento en el arte. Todas las encuestas seran anonimas y las respuestas individuales seran combinadas en la información en general basada en el estudio. No hay respuestas erradas o correcta. Las respuestas de su hijo/a no tendrá ninguana repercusión en sus calificaciones.

La participación en este programa es totalmente voluntario. El negarse a la participación de este no tendra ninguana repercusión hacia su hijo/a.

Si usted esta de acuerdo que su hijo/a partaicipe, por favor firme la parte baja de esta carta y refresela a la maestra de su hijo/a lo mas pronto posible.

Gracias

Yo entiendo el contenido y la razón de esta encuesta. Tambien yo entiendo que los maestros/as han ofrecido contestar todas las preguntas qua yo tenga acerca de la participación de mi hijo/a. Libremente y moluntariamente, estoy de acuerdo que mi hijo/a participe en esta encuesta. Mas aun entiendo quetoda información recopilada durante esta encuesta sera totalmente confidencial. Tambien entiendo que puedo conservar una copia de este consentiento para mi propia información.

____
Nombre del Estudiante

____
Firma del Padre

____
Feche

Appendix F

POST INTERVENTION
DATA INVENTORY RESULTS

Table 5

Questions Used in Pre and Post Intervention Data Inventories

1. Name an artist.
2. Name a famous work of art.
3. What is pantomime?
4. What is a comedy?
5. Name a stringed instrument.
6. Name three types of music.
7. What is a choreographer's job?
8. Name three types of dances.

Figure 3

School A- Pre and Post Intervention Data Inventory Scores Comparison

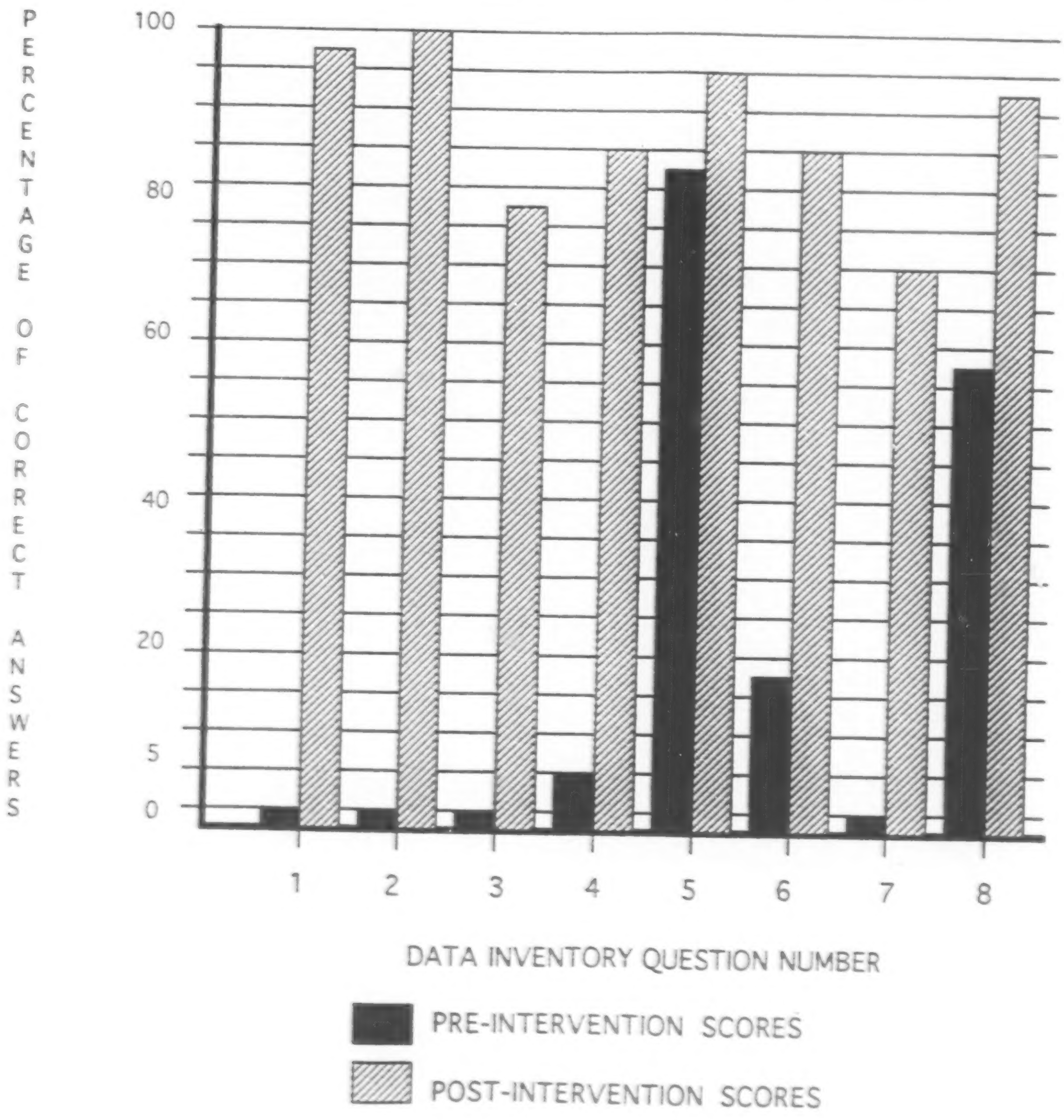
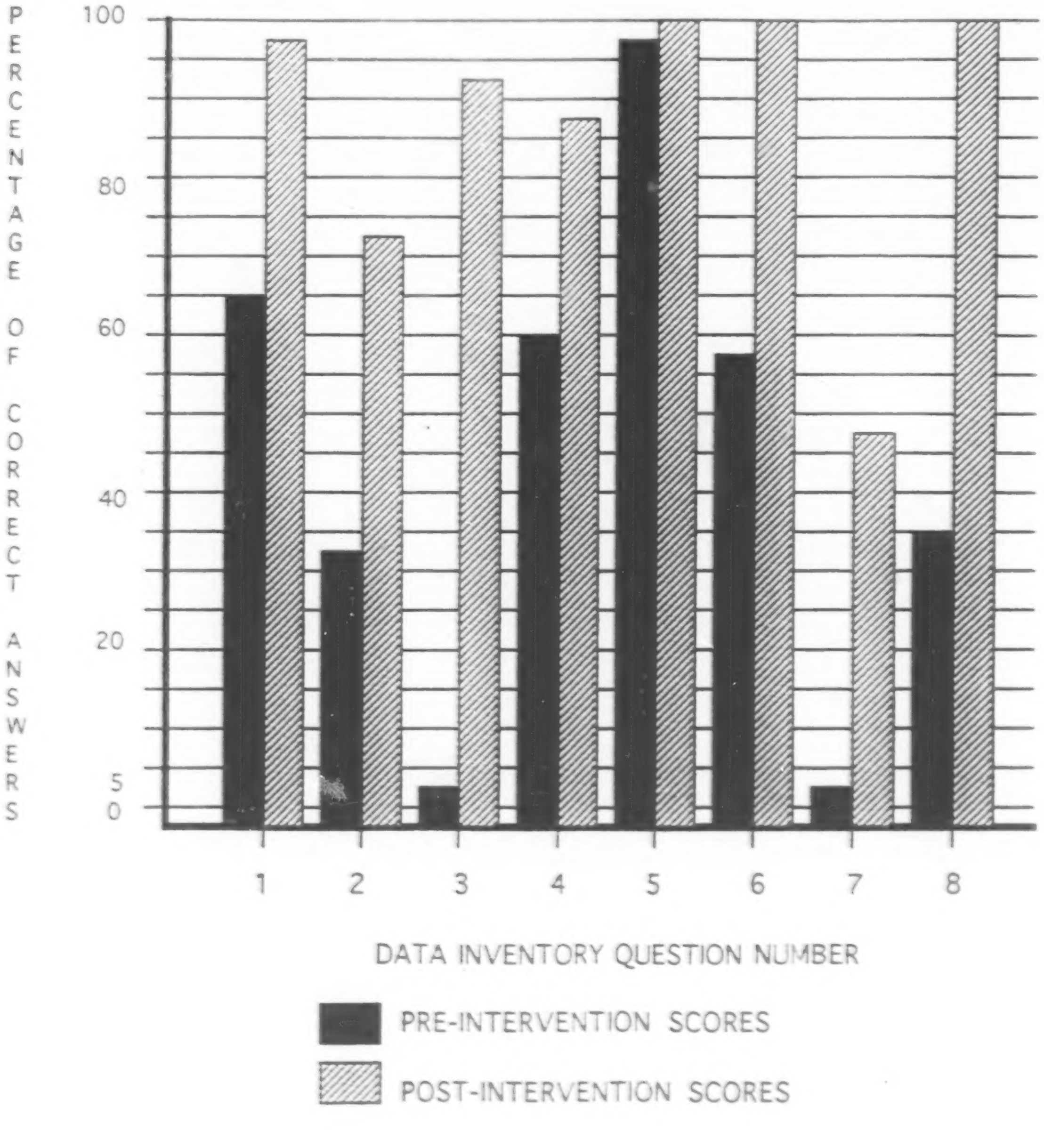


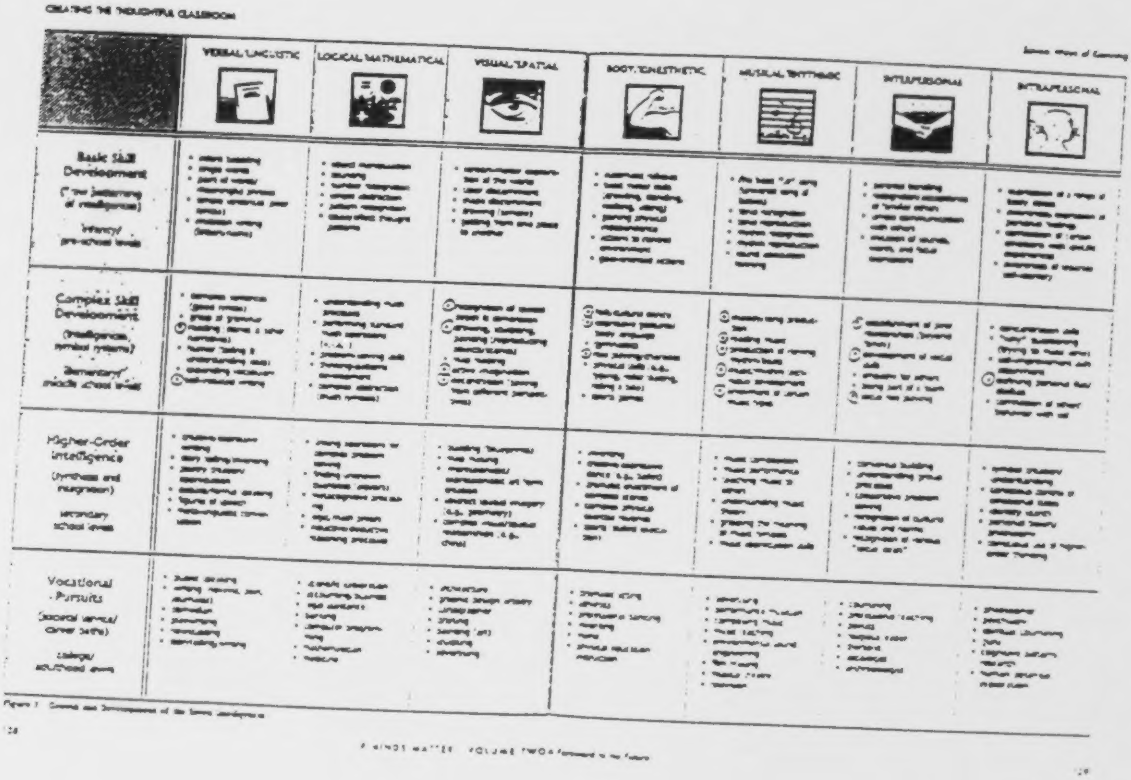
Figure 4

School B- Pre and Post Intervention Data Inventory Scores Comparison



Appendix G

MULTIPLE INTELLIGENCES INFORMATION



CREATING THE THOUGHTFUL CLASSROOM

Seven Ways of Knowing

	VERBAL/LINGUISTIC	LOGICAL/MATHEMATICAL	VISUAL/SPATIAL	BODY/KINESTHETIC	MUSICAL/RHYTHMIC	INTERPERSONAL	INTRAPERSONAL
Basic Skill Development (The Patterning of Intelligences) Infancy/pre-school levels	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Complex Skill Development (Intelligences, symbol systems) Elementary/middle school levels	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Higher-Order Intelligence (synthesis and integration) secondary school levels	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Vocational Pursuits (societal service/career paths) college/adulthood levels	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

Figure 1. Growth and Development of the Seven Intelligences

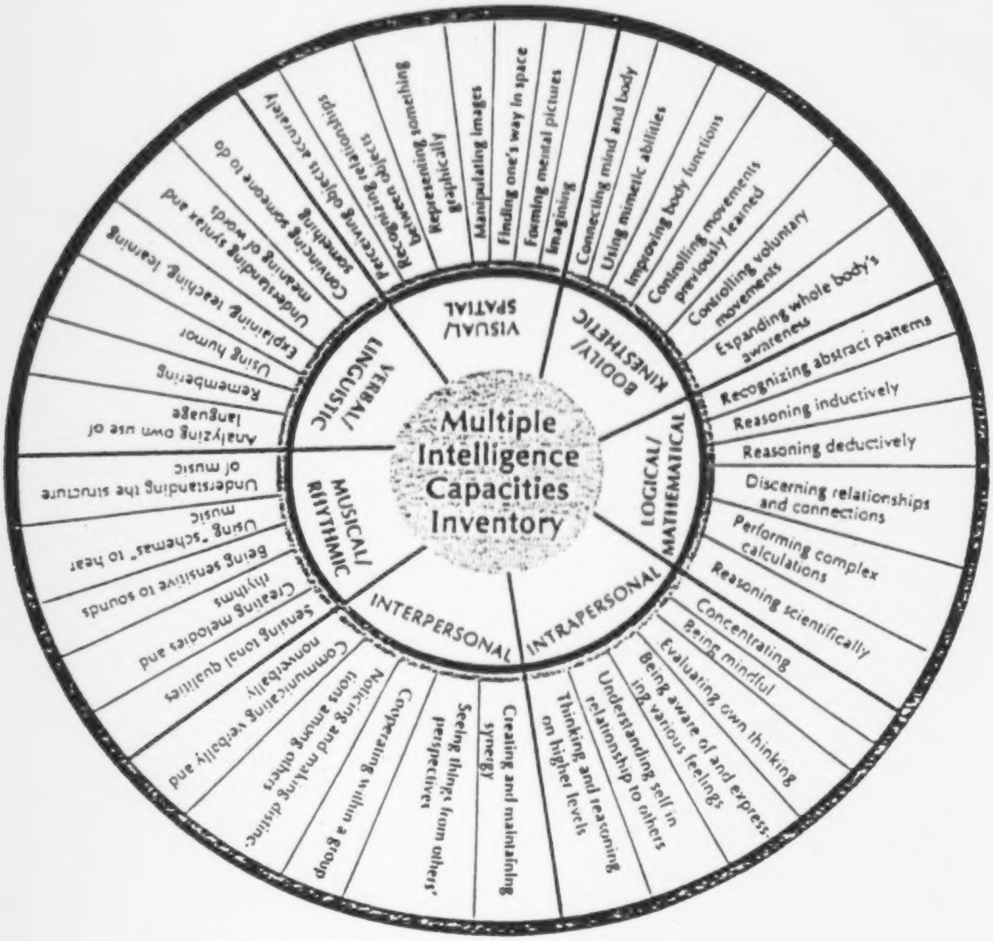
128

IF MINDS MATTER VOLUME TWO A Forward to the Future

129

BEST COPY AVAILABLE

Multiple Intelligence Capacities Inventory Wheel


Multiple Intelligence Capacities Inventory
VISUAL/SPATIAL
Perceiving objects accurately
Recognizing relationships between objects
Representing something graphically
Manipulating images
Finding one's way in space
Forming mental pictures
Imagining
BODILY/KINESTHETIC
Connecting mind and body
Using mimetic abilities
Improving body functions
Controlling movements previously learned
Controlling voluntary movements
Expanding whole body's awareness
LOGICAL/MATHEMATICAL
Recognizing abstract patterns
Reasoning inductively
Reasoning deductively
Discerning relationships and connections
Performing complex calculations
Reasoning scientifically
INTRAPERSONAL
Concentrating
Being mindful
Evaluating own thinking
Being aware of and expressing various feelings
Understanding self in relationship to others
Thinking and reasoning on higher levels
INTERPERSONAL
Creating and maintaining synergy
Seeing things from others' perspectives
Cooperating within a group
Noticing and making distinctions among others
Communicating verbally and nonverbally
MUSICAL/RHYTHMIC
Sensing tonal qualities
Creating melodies and rhythms
Being sensitive to sounds
Using "schemas" to hear music
Understanding the structure of music
VERBAL/LINGUISTIC
Analyzing own use of language
Remembering
Using humor
Explaining, teaching, learning
Understanding syntax and meaning of words
Convincing someone to do something

BEST COPY AVAILABLE

Appendix H

SAMPLE DANCE LESSONS

Lesson Title: Tinikiling

Area of Focus: Dance

Secondary Areas: China, Teamwork, Music

Materials: Four long poles, four blocks of wood, a large space

Procedure:

1. Kneeling down, two students each hold the ends of two of the tinikiling poles. They establish a rhythm by clapping the poles together and slapping them on the blocks of wood, which are resting on the floor directly under the poles.
2. The other students take turns jumping, walking, hopping, and dancing through the poles as they are being slapped and clapped together. The object is to make it through the poles repeatedly without breaking your rhythm or the rhythm of the tinikilers.
3. After the students become familiar with tinikiling, you may add two more poles and blocks of wood, which are laid across the first two poles perpendicularly to give the students dancing, and those clapping and slapping, a bigger challenge.
4. Stress that tinikiling is not a race, nor is it a chance to hit the legs of others with poles. Safety should be stressed.

Processing: Journal: Was it harder to dance through the poles or keep the rhythm of the tinikiling poles? Why?

Lesson Title: The Nutcracker

Area of Focus: Dance

Secondary Areas: Music, Literature, Visual Art, Audience Etiquette

Materials: A copy of the Nutcracker music, a copy of the Nutcracker story, an out-of-school experience to see a performance of the Nutcracker

Procedure:

1. Play the music of the Nutcracker.
2. Tell the students the story of the Nutcracker and biographical information about Tchaikovsky.
3. Discuss proper audience etiquette with the students. Why is it important to be quiet during a performance? Why is it important to sit still in the theatre? How should an audience appropriately show that they have enjoyed the performance?
4. Attend a performance of the Nutcracker.

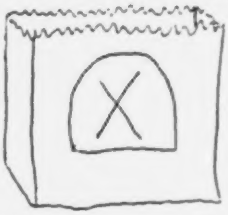
Processing:

1. Allow students to share their thoughts and feelings about what they saw and heard. What impressed them? What did they like and dislike?
2. Complete the tally sheet for appropriate audience etiquette, which can be found in Appendix H.
3. Students make a Nutcracker diorama.

NUTCRACKER DIORAMA

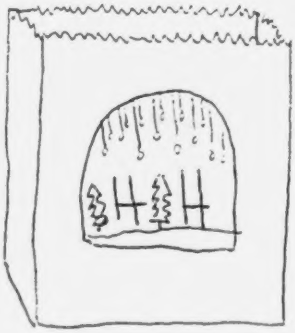
USE THE ATTACHED BROWN PAPER BAG TO CREATE YOUR OWN NUTCRACKER!

1. Cut out the red hole.



2. This hole is now the opening of your stage. Use whatever you at home-crayons, paper, paint, dolls, pieces of junk-to build a scene from the Nutcracker on the walls and bottom of the bag. Make sure you can see your scene if you look into the bag through the whole.

**Don't forget your name!!



My diorama shows the thrones and the trees, with the snow falling, because I thought that was pretty.

3. You may also want to decorate the outside of your bag to look like the theatre.

HAVE FUN!! *BE CREATIVE!!* *DUE ON MONDAY!!*

Lesson Title: African Dancing

Area of Focus: Dance

Secondary Areas: Africa, Music, Visual Art, Cooperative Learning Skills

Materials: Paper plates, dried pinto beans, crepe paper, empty toilet tissue rolls, markers, glue, "Black Chant" CD by Ile Aiye, Africa: A Cultural Resource Guide, by Nancy Klepper, a CD player

Procedure:

1. Explain to the students that a majority of African music is made by percussion instruments playing rhythmically. Explain that during African celebrations, masks are worn to please the gods and show respect for their powers.
2. Distribute blank masks found on pages 16 and 17 of Klepper's book. The students design their own masks, cut them out, and mount them on tag board for stability. Attach a string so the masks may be worn.
3. The rest of the materials are used to make and decorate percussion instruments. The paper plates are decorated, stapled or glued together and filled with dry pinto beans. The tissue rolls are sealed at one end, filled with beans, sealed at the other end and decorated.
4. The students are placed into small cooperative groups. Their

task is to listen to songs played from “Black Chant” and develop dances to go along with the music. When each group has been given time to practice, they get up in front of the class and perform their dance, wearing their masks, and playing their instruments.

5. This may be an uncomfortable lesson for some children. Remind everyone about appropriate audience etiquette and encouragement.

Processing: The students can write a reflection on their experience with African dance and music. The teacher can fill out a participation checklist for each student

Lesson Title: Dances of Asia and the Pacific

Area of Focus: Dance

Secondary Areas: Music, Map skills, Encouraging Others, Social Skills

Materials: A copy of the video "Horizons...Where the Sun Meets the Sky", a large area in which to move, a guest presenter who knows how to hula and do other dances of the Pacific region

Procedure:

1. Watch the video. As it shows and discusses the different dances and their origins, locate the areas being discussed a map of the Far East.
2. Try to do steps from each of the dances presented. Compare and contrast them. Develop hypotheses as to why some of the dances may be very similar in style, meanings, movements, and music used.
3. If possible, allow someone to come into the class to lead the students in dance lessons. This person may also be able to translate each of the different hand movements, so that the students understand that each step and gesture helps tell a part of a story.
4. Stress patience, encouragement, and effort. Many of the students may be uncomfortable with this lesson.

Processing: As a class, create an "Asian dancing looks like/sounds like" chart. Why are certain instruments used? What do the steps and gestures do? Why are certain costumes worn?

Lesson Title: Hey Macarena

Area of Focus: Dance

Secondary Areas: Music, Mexico, Social Skills

Materials: A copy of the "Macarena", by Los Del Mar, space

Procedure:

1. Teach the students how to Macarena. It is a series of hand crosses across the shoulders, head, stomach, hips, and buttocks, followed by a quarter turn spin and a wiggle. This is done in time to the music. Many of the students may already know this dance and can serve as peer tutors.

Processing:

1. Participation checklist
2. A self-evaluation for dancing.

HEY MACARENA!

Name ____________________ Date ____________________

Please take a moment to grade yourself during this lesson on the scale below. Remember to be honest. Put an "X" on the line in the spot that best describes your effort while learning and dancing the Macarena.

1---------------------------3---------------------------5

I did not listen	I listened a bit	I listened well
I goofed around	I goofed around a little	I tried my best
I did not dance	I danced occasionally	I danced and had fun

Appendix I

EVALUATION METHODS FOR DANCE

Pencil and paper test for "The Nutcracker" and theatre terminology

Name ___________________________________

Answer the following questions. (3 points each)

"The Nutcracker"

1. What did Clara get for Christmas? From whom?

2. Name a magical thing the Nutcracker could do.

3. Name three types of dances you saw during the ballet.

4. How did Clara and the prince get home again at the end of the ballet?

5. What are three words you would use to describe the music of "The Nutcracker"?

6. What group of dancers did you like the best in Act II? Why?

The Theatre

7. How did you behave as an audience member? Explain.

8. In a theatre, what things can be used to help set the mood of the show?

9. Name two ways a set can be moved on and off stage.

10. What three colors make up border lights?

On the back of this paper, draw your favorite set from "The Nutcracker". Don't forget to include any lighting or special effects that may have added to the scene.

In the following section, match each of the theatre terms with it's definition. Write the number of the correct definition on the line next to the term. (1 point each)

_____ pinrail
_____ pit
_____ spotlight
_____ trap door
_____ house
_____ set
_____ legs
_____ borders
_____ grand
_____ amplify

_____ scrim
_____ board
_____ pyro
_____ backstage
_____ tech
_____ baton
_____ proscenium
_____ trees
_____ floor pocket
_____ clouds

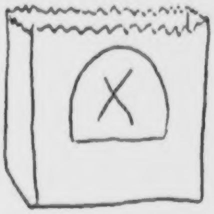
1. The large curtain at the front of the stage.
2. The area from which the orchestra plays.
3. The place where the audience sits.
4. Curtains used to hide the backstage area from the audience's view.
5. Curtains used to hide lights and batons.
6. An opening in the stage floor that objects can sink and rise through.
7. A system of weights and ropes used to lower and raise batons.
8. To make a sound louder.
9. A person who works off stage, perhaps running lights.
10. Poles that stand on the floor and hold lights.
11. The opening an audience sees a play through.
12. Movable lights used to show special things or people.
13. A thin curtain that can be seen through.
14. A pipe that curtains and lights are attached to.
15. The hole that the light cords are plugged in to.
16. The area used to store sets not being used.
17. Boards hung from the ceiling to direct the sound.
18. The controls for sound and light effects.
19. A special effect of flash and smoke.
20. Pretend buildings seen behind the actors.

Brieger, 1996

NUTCRACKER DIORAMA

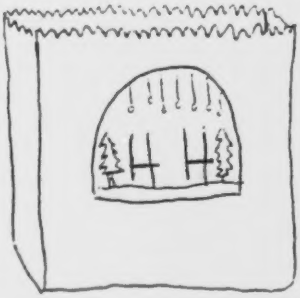
USE THE ATTACHED BROWN PAPER BAG TO CREATE YOUR OWN NUTCRACKER!

1. Cut out the red hole.



2. This hole is now the opening of your stage. Use whatever you at home-crayons, paper, paint, dolls, pieces of junk-to build a scene from the Nutcracker on the walls and bottom of the bag. Make sure you can see your scene if you look into the bag through the whole.

**Don't forget your name!!

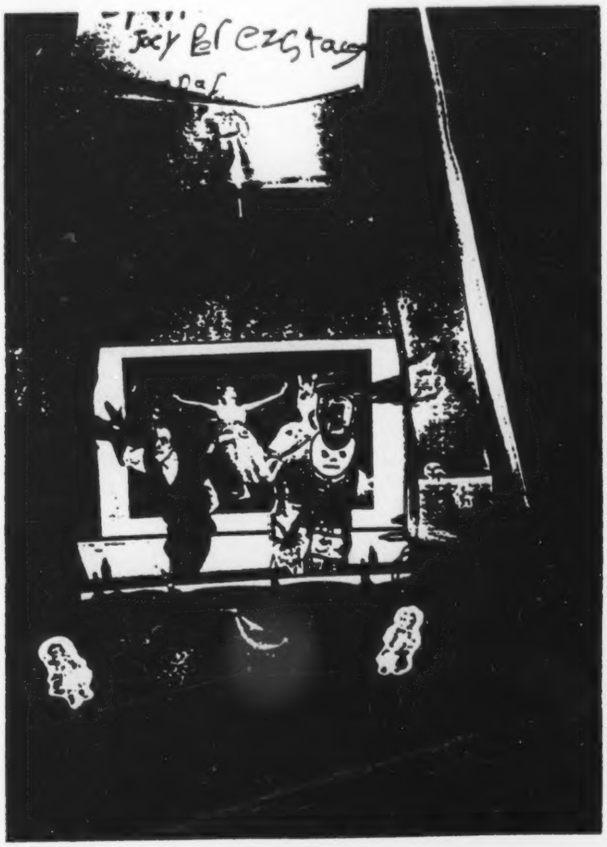


My diorama shows the thrones and the trees, with the snow falling, because I thought that was pretty.

3. You may also want to decorate the outside of your bag to look like the theatre.

HAVE FUN!! *BE CREATIVE!!* *DUE ON MONDAY!!*

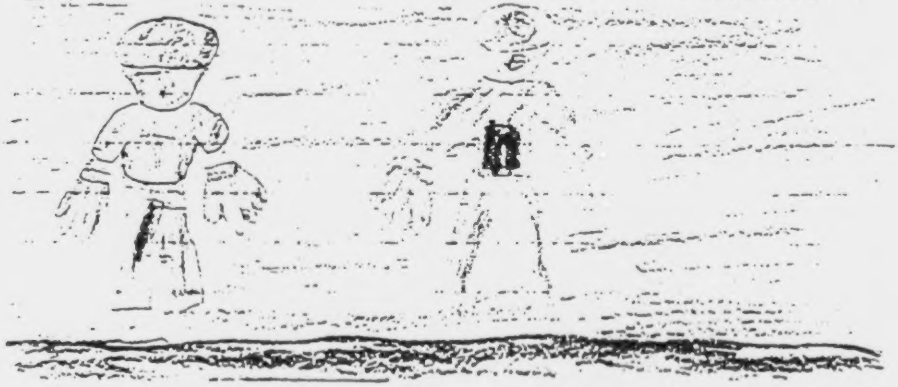
Below is a photograph of a student's completed Nutcracker diorama. It was completed with the help of the student's family. On the outside, the student used a computer to look up biographical information about Tchiakovsky. Around the perimeter of the opening there are lights that were connected to a battery to represent the stage lights we saw.



[redacted]

March 19, 1997

Today we went to a blacklight concert I thought it was were interesting. I have never seen a blacklight concert before A blacklight concert is when they turn off all the lights Then the people wear spical clothes Then there are spechial lights that reflect off the clothes to make them shine in the dark. The the people sang songs and people danced. I liked the concert very much. It was interesting and fun to go to. My favorit song is pretty woman. I liked the way the danced to the music. I liked the concert.



BEST COPY AVAILABLE

[redacted]

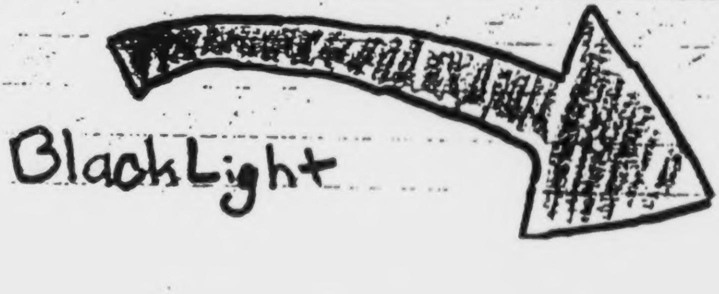
March 19,1997

Today we went to the Blacklight concert. I liked how the lights was not on. The dances were really neat and the clothes were neat, too.

I really like how the performers clothes glowed in the dark. The dance went with the song and the outfits.

I thought the concert was very creative because of the songs and the clothes. I really like how the clothes glowed.

I think it would be neat to be in the concert. I would take a lot of hard work to know the song and dance!



BEST COPY AVAILABLE

[redacted]

Blacklight Concert March 17, 97

Today I went to a blacklight concert that the 8th graders did. I really liked it. A blacklight made everything pitch black exept neon colors. There was a big, neon banner and all the 8th graders wore neon. Most kids were on the bleachers wearing neon yellow hats and ties. There were also kids who were dancing on stage.

The kids on the bleachers passed neon things around like in the song "Footloose" they passed around giant, neon shoes cut out of cardboard. In the song "Pretty Woman" they passed a giant pair of lips and giant hearts. In some dances the kids danced with pillows and hats. I really liked the blacklight concert.

BEST COPY AVAILABLE

HEY MACARENA!

Name ______________________ Date ______________________

Please take a moment to grade yourself during this lesson on the scale below. Remember to be honest. Put an "X" on the line in the spot that best describes your effort while learning and dancing the Macarena.

1 ----------------------------3----------------------------5

I did not listen	I listened a bit	I listened well
I goofed around	I goofed around a little	I tried my best
I did not dance	I danced occasionally	I danced and had fun

Appendix J

SAMPLE LESSONS FOR MUSIC

Lesson Title: Fine Arts Trivia

Areas of Focus: Visual Art, Music

Secondary Areas: Social skills, Interviewing

Materials: Copies of Art Trivia and Music Trivia from the Instructor's Big Book of Teacher Savers II, pencils

Procedure:

1. Group the students into pairs or threesomes in a random method of your choice.
2. Give the students ten minutes to fill in the answers on their papers by interviewing their partner(s).
3. As a whole group, discuss the questions, the terminology used, and the answers each group gave to the questions.
4. The teacher may not want to group students for this activity, but instead allow the students to interview as many people as possible, along the lines of a people search.

Processing: Stem statements: 1. One thing I learned during this activity was __________. 2. One thing I did well while working with my partner(s) was __________.

BEST COPY AVAILABLE

MUSICAL TRIVIA

Can you list something for each musical category here? Time yourself. How quickly did you finish?

1. A note on the scale. ____________
2. A music symbol to show time. ____________
3. A kind of note. ____________
4. A musical key. ____________
5. An instrument you find in an orchestra. ____________
6. An instrument you find in a band. ____________
7. A wind instrument. ____________
8. A string instrument. ____________
9. A brass instrument. ____________
10. A percussion instrument. ____________
11. A type of music. ____________
12. Something used to record music. ____________

Can you make a second list, with different answers (use another piece of paper)? How about a third list? Music, maestro!

BEST COPY AVAILABLE

Lesson Title: Fantasia

Area of Focus: Music

Secondary Areas: Dance, Affective Education, Cooperative Learning Skills

Materials: A copy of the Walt Disney film "Fantasia"

Procedure:

1. Lead a discussion about how music helps convey emotions and how different instruments can also help convey these emotions.
2. Watch "Fantasia". After each section, stop the film and discuss how each type of music, the instruments used, and the animated dances helped portray different emotions.

Processing: Divide the class into small groups. Each group is responsible for developing a mind map of music, instruments, and emotions. Each main circle of the map is an emotion. From each of the main circles, the students must list instruments and music types that would best help convey that emotion.

Lesson Title: Instruments Dance

Area of Focus: Music

Secondary Area: Dance, Cooperative Learning Skills

Materials: 101 Music Games For Children (page 57), by Jerry Storms, a cassette or CD player, a tape or CD of music familiar to the student, a different musical instrument for each child except one

Procedure: Stand the group in a circle and place the instruments around outside of the circle. When you turn on the music, everyone walks or dances around the circle. When the music stops, everyone grabs an instrument. The person who doesn't get one waits for the others to return theirs, then selects one. This child then plays along with the music while the game continues. This process continues until everyone in the group-but one-has an instrument and is accompanying the cassette. The person who stayed in the game the longest fills the role of the band leader while the group plays one last time before a new game begins. This game is a good way to get children to improvise without making them self-conscious about the fact that they are improvising, or that they have never done improvisation together. You could develop the band further by letting them improvise independently of the recorded music or by singing along with them.

Processing: Journal: When I get older, I'd like to play a _____ because _______________.

Appendix K

EVALUATION METHODS FOR MUSIC

Plus/Minus/Intriguing	
P(+) *Plus*	
M(-) *Minus*	
I(?) *Intriguing* -Edward deBono	

BEST COPY AVAILABLE

PARTICIPATION CHECKLIST

Name______________ Activity_______________

	YES	NO
The student listened carefully	____	___
The student practiced cooperative learning skills appropritately	___	_
The student had an active role in completing the group's task	____	___
There was constant, appropriate behavior	___	_
The student enjoyed the lesson	____	___

[redacted] Thursday October 3, 1996 Spelling game

Plus +	Minus -	Interesting
What I liked about this activity. Are the sounds and the part where you spell the letters that spell consnites.	Nothing that is important [illegible].	I liked the sounds it was fun and it helped people. I think that because it help with [illegible]

BEST COPY AVAILABLE

Appendix L

SAMPLE LESSONS FOR DRAMA

Lesson Title: Create-A-Character

Subject Integration: Reading, Drama

Objective: The students will "create" a true-to-life character from a novel by Roald Dahl using the drama elements of costume, make-up, and acting.

Materials: Make-up, clothing to serve as costumes, Dahl books, Acting And Theatre, by Cheryl Evans and Lucy Smith

Procedure:

1. Students pick a character from one of the Roald Dahl books they are reading during their author study.
2. Students brainstorm a list of character traits of that character.
3. Students refer to their list of character traits to "design" the character-how he will look, dress, act, body mannerisms, etc. Use Acting And Theatre as a reference to help answer any questions the students may have about designing their character.
4. During the next period the class meets, the students dress in character, including any necessary make-up, and assume the role of that character. Students who chose the same character or characters from the same novel may want to act out a scene from the novel.

Processing: PMI chart (Appendix H)

Lesson Title: Computerized Drama

Area of Focus: Drama

Secondary Areas: Technology, Cooperative Learning Skills

Materials: "Opening Night" CD-ROM from MECC, a computer

Procedure:

> Use the "Opening Night" CD-ROM program to write a script, design sets, costumes, lighting and sound effects for a scene, place and create movements for characters within the scene, create a program and publicity for the scene. This lesson requires a lot of preteaching before it can be successfully led. First, the students need to be very familiar with all of the aspects of theatre with which they will be working. Second, they need to be very aware of what a well-written scene contains. It is, essentially, a story within a larger story. Third, the program is difficult at first to manipulate. Adult assistance will be needed. With familiarity, the students will become more adept at doing what they want to do. Fourth, this lesson requires time, especially for the computer work it involves. When everything is done, the students may want to "perform" their computer scene for each other and for other people. The may also wish to take the script, publicity, and design ideas and perform the scene themselves.

Processing: Rubric to be completed by the teacher and each of the students

"OPENING NIGHT" PROJECT RUBRIC

STUDENT NAMES____

Script Development

1------------------------------3------------------------------5

Not Yet Almost There Yes! Yes! Yes!
Comments-

Set

1------------------------------3------------------------------5

Not Yet Almost There Yes! Yes! Yes!
Comments-

Effects- Sound, Lighting, Character Movement

1------------------------------3------------------------------5
Not Yet Almost There Yes! Yes! Yes!
Comments-

Program and Publicity

1------------------------------3------------------------------5
Not Yet Almost There Yes! Yes! Yes!
Comments-

Cooperative Group Work

1------------------------------3------------------------------5
Not Yet Almost There Yes! Yes! Yes!
Comments-

20-18=A 17-15=B 14-12=C

Lesson Title: The Magic Tortilla

Area of Focus: Drama

Secondary Areas: Mexican Folklore, Reading, Cooking, Cooperative Learning

Materials: "The Magic Tortilla" from Story Club: Multicultural Folktales From Around The World, tortillas, frying pan, beef, refried beans, onions, lettuce, tomatoes, and sour cream

Procedure:

1. Read "The Magic Tortilla"
2. In small groups, the students plan how to best act out the story.
3. Allow each group to perform.
4. Cook and eat tortillas.

Processing: Each group makes a Venn diagram comparing and contrasting "The Magic Tortilla" with "The Gingerbread Man". Participation checklist.

September 16, 1996

Dear Parents,

On Thursday mornings, starting this week, each child may bring one thing to school that he/she would like to share with the class. This item should be appropriate for school and have some special meaning to your child. Each child that brings an item in will be given the chance to tell the class about the item, why it is special, how the item was acquired, etc., and answer questions other children may have. I have two reasons for this activity. First, it allows the children to share things that may not otherwise be seen or known about themselves, and second, it gives each child a chance to get up and speak in front of others in a positive and constructive way, letting each student get some positive attention from his/her peers.

If you have any questions, please call me at school [redacted].

Charlie Brieger

This is a simple lesson in public speaking, a part of drama.

Appendix M

EVALUATION METHODS FOR DRAMA

FINE ARTS BEHAVIOR OBSERVATION TALLY SHEET

	Talking	Restless	Need to leave the show	Inattentive	Appropriate Responses
ACT ONE					
ACT TWO					

EVENT: DATE:

COMMENTS:

Ms. Sarmiento's Class

FINE ARTS BEHAVIOR OBSERVATION TALLY SHEET

	Talking	Restless	Need to leave the show	Inattentive	Appropriate Responses
ACT ONE	2	0	0	0	0
ACT TWO	|| 2	||| 3	0	0	0

EVENT: James and the Giant Peach DATE: 10/18/96

COMMENTS: Over all the children behaved almost perfect

BEST COPY AVAILABLE

—BRIEGER—

FINE ARTS BEHAVIOR OBSERVATION TALLY SHEET

	Talking	Restless	Need to leave the show	Inattentive	Appropriate Responses
ACT ONE	卌 ||	卌	||		☆ much better than other in the audience
ACT TWO					

EVENT: Children's Theatre production of "James and The Giant Peach" field trip

DATE: October 18, 1996

COMMENTS:

[illegible] auditorium

Talking - most of it was comparing the play to what we had read in the book. "On task" talking

Very interested, attentive, well behaved when I arranged backstage & theatre tour

BEST COPY AVAILABLE

Pencil and paper test for "The Nutcracker" and theatre terminology

Name ___________________________________

Answer the following questions. (3 points each)

"The Nutcracker"

1. What did Clara get for Christmas? From whom?

2. Name a magical thing the Nutcracker could do.

3. Name three types of dances you saw during the ballet.

4. How did Clara and the prince get home again at the end of the ballet?

5. What are three words you would use to describe the music of "The Nutcracker"?

6. What group of dancers did you like the best in Act II? Why?

The Theatre

7. How did you behave as an audience member? Explain.

8. In a theatre, what things can be used to help set the mood of the show?

9. Name two ways a set can be moved on and off stage.

10. What three colors make up border lights?

On the back of this paper, draw your favorite set from "The Nutcracker". Don't forget to include any lighting or special effects that may have added to the scene.

In the following section, match each of the theatre terms with it's definition. Write the number of the correct definition on the line next to the term. (1 point each)

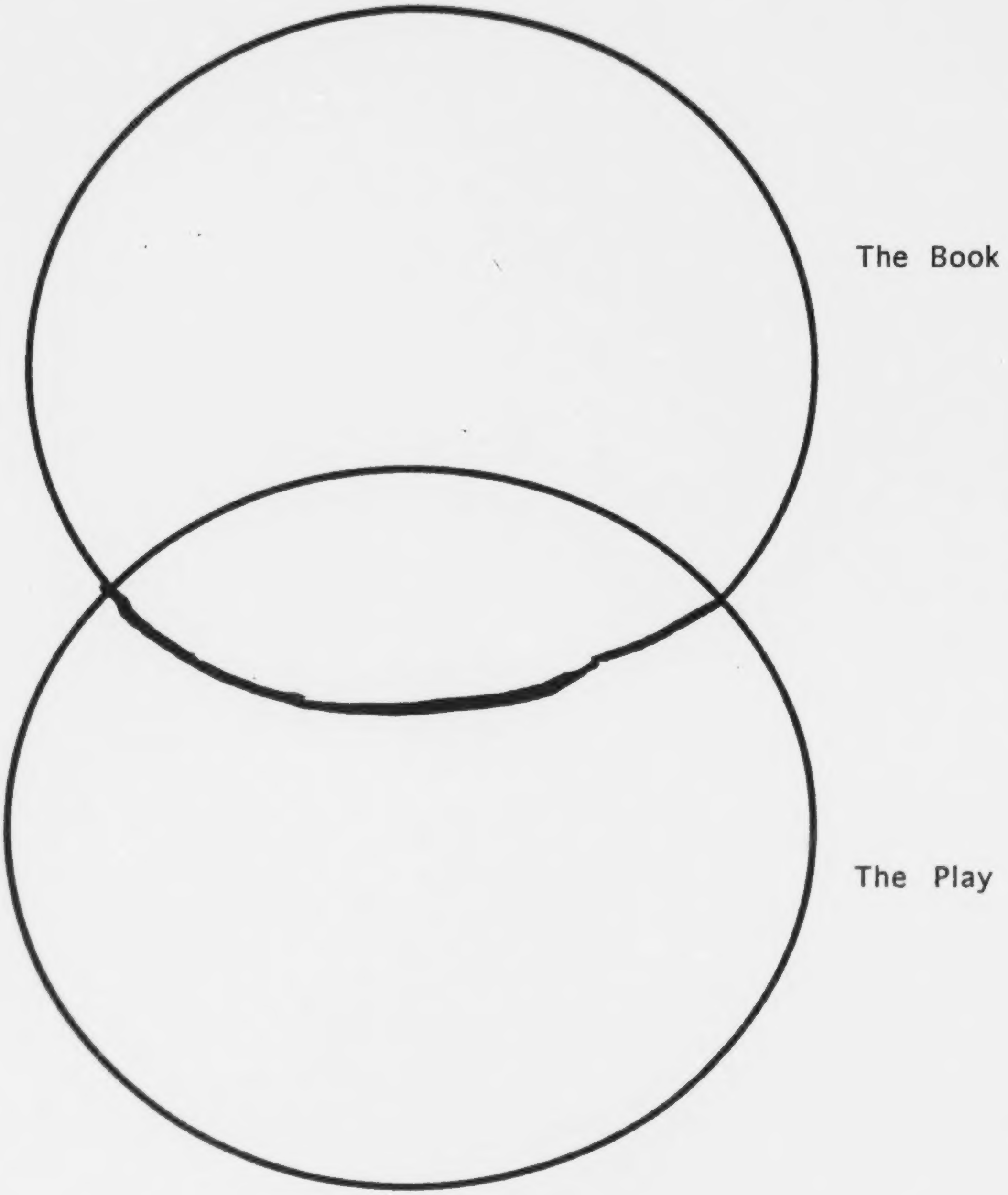
_____ pinrail
_____ pit
_____ spotlight
_____ trap door
_____ house
_____ set
_____ legs
_____ borders
_____ grand
_____ amplify

_____ scrim
_____ board
_____ pyro
_____ backstage
_____ tech
_____ baton
_____ proscenium
_____ trees
_____ floor pocket
_____ clouds

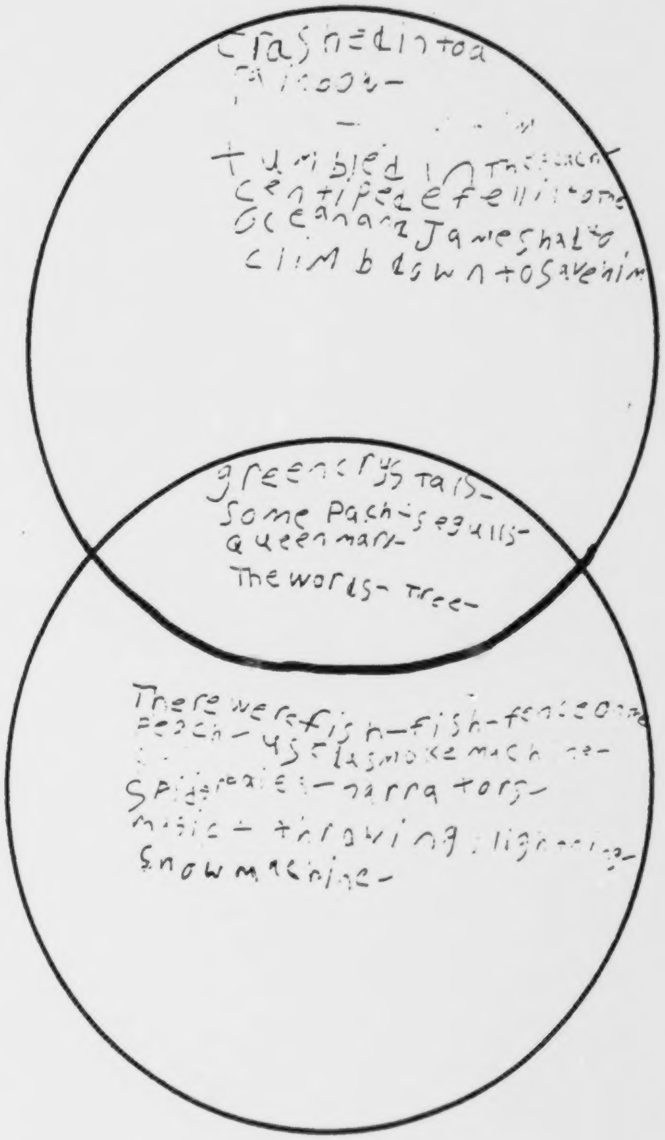
1. The large curtain at the front of the stage.
2. The area from which the orchestra plays.
3. The place where the audience sits.
4. Curtains used to hide the backstage area from the audience's view.
5. Curtains used to hide lights and batons.
6. An opening in the stage floor that objects can sink and rise through.
7. A system of weights and ropes used to lower and raise batons.
8. To make a sound louder.
9. A person who works off stage, perhaps running lights.
10. Poles that stand on the floor and hold lights.
11. The opening an audience sees a play through.
12. Movable lights used to show special things or people.
13. A thin curtain that can be seen through.
14. A pipe that curtains and lights are attached to.
15. The hole that the light cords are plugged in to.
16. The area used to store sets not being used.
17. Boards hung from the ceiling to direct the sound.
18. The controls for sound and light effects.
19. A special effect of flash and smoke.
20. Pretend buildings seen behind the actors.

Brieger, 1996

"James and the Giant Peach" Venn Diagram Name:


The Book
The Play

"James and the Giant Peach" Venn Diagram Name [redacted]



crashed into a
[illegible]-

tumbled in the [illegible]
centipede fell in the
ocean and James had to
climb down to save him

green crystals-
Some Pach-seagulls-
queen mary-
The words- tree-

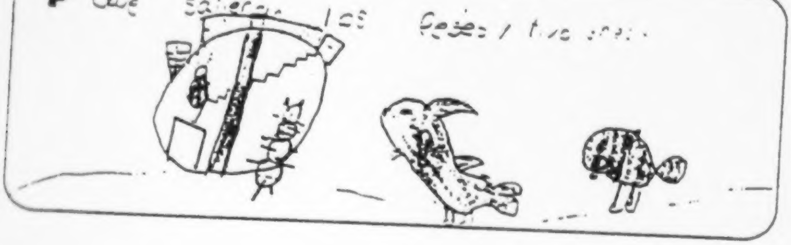
There were fish-fish-fence on the
peach- [illegible] smoke machine-
Spider[illegible]- narrators-
music- throwing lightning-
snow machine-

BEST COPY AVAILABLE

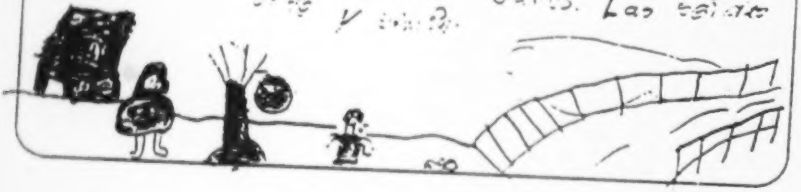
NAME [redacted]

DATE 10-18-Th-95

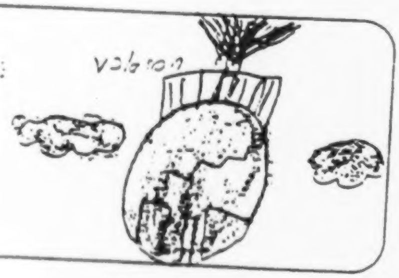
P Que salieron los peses y [illegible]



M Que trataran mal a James. Las [illegible] [illegible] y [illegible]



I Que los pajaros volaron con el melocoton.



NAME OF ACTIVITY James and the Giant Peach (play)

BEST COPY AVAILABLE

NAME [redacted] DATE Oct 18 1996

P I like wetn the fish's Deas

M I do not like when the sharks eat the Peach they have to be more better

I I like wetn the balloon was So big but It was little I Like it alor.

NAME OF ACTIVITY James and the Giant Peach (ilay)

BEST COPY AVAILABLE

James & the Giant Peach

I Think That the stage was good it was right in front of us. I could see very good. The lights were another thing that was special. The lights sometimes lighted up one person, or the whole stage. The costumes were great. They were England clothes, and animal clothes. The make-up faces were cool. They made the people look more like who There supposed to look like. The set was in England, at sea, and at the U.S.A. The set made it look cool & real. The props also made it look kind of real. The props were use the whole play. The sound, oh, The sound, it was good from the very start. I could hear very good because the sound was just right James & The Giant Peach had a good audience. I think That because it,

BEST COPY AVAILABLE

"James and Giant the Peach"

[redacted]

In the play of "James and the Giant Paech" they uesed the five elements of theater for example when James hit his head you would hear a Knock. Another sound was thunder. They would take a piece of metal and then they shook it. The backgronud was uesed to to tell time and place. They uesd blue lights and a blue backgroniud for the sea. When it was eveing the would dim the lights. They uesed tow big pieces of wood wich was the peach as a prop. For special efetes the had smoke as fog. And another thing a pretend mishin that sipt out pretend snow that made it cold in the play. For the stage they would pretend it was water some time or they would use it as land.

BEST COPY AVAILABLE

[redacted]

Oct. 18, 1996 Double Entry Journal: "James and the Giant Peach"

Before the Play	After the play
I wonder what they are going to make the peach out of? Are they going to do the play almost like the book? How are they going to make the bug costumes? What is James going to look like? How many people are going to be in the play? How are they going to make the peach fly out of the water? Are they going to land in the cizty? Does James have any brothers or sisters? Is the play going to be interesting? Are they going to answer questions at the end?	I liked James's two anutus, I liked them because they were funny when they were agering about who was prettier. I also liked when the kids were talking about the peach rolling down the hill. If they did the play over I think that they should make the peach more than one way. I also liked the earth worms costumes

BEST COPY AVAILABLE

[redacted]

October 18, 1996

Double Entry Journal

"James and the Giant Peach"

Before the Play	After the Play
Before seeing the play I am wondering how a kid who is 5 or 6 remember lines well enough without having a fit? And are there any adults in it? I think that the lighting will show night, day, and how dark it is inside the giant peach. I would like to see what kids my age can do. I think this play will be fun.	After seeing the play know the answe to my questions. The kids under 9 or 10 were given small parts like fis And there were no adults in it. The lighting did show night & day but not the inside of the peach. They sho the peach well. I liked this play.

BEST COPY AVAILABLE

"OPENING NIGHT" PROJECT RUBRIC

STUDENT NAMES____

Script Development

1-----------------------------3-----------------------------5

Not Yet	Almost There	Yes! Yes! Yes!

Comments-

Set

1-----------------------------3-----------------------------5

Not Yet	Almost There	Yes! Yes! Yes!

Comments-

Effects- Sound, Lighting, Character Movement

1-----------------------------3-----------------------------5

Not Yet	Almost There	Yes! Yes! Yes!

Comments-

Program and Publicity

1-----------------------------3-----------------------------5

Not Yet	Almost There	Yes! Yes! Yes!

Comments-

Cooperative Group Work

1-----------------------------3-----------------------------5

Not Yet	Almost There	Yes! Yes! Yes!

Comments-

20-18=A	17-15=B	14-12=C

Appendix N

SAMPLE LESSONS FOR VISUAL ARTS

Lesson Title: Mayan Math

Area of Focus: Visual Art

Secondary Areas: Math, Indians of Mexico

Materials: Mexico: A Cultural Resource Guide, by Nancy Klepper, Mayan math worksheet

Procedure:

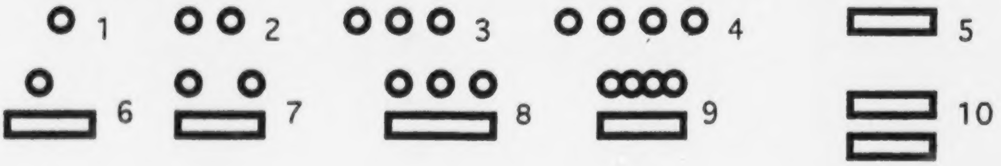
1. Teach the students the Mayan Indian symbols for the numbers one through ten found on page 4 of Klepper's book. Practice adding and subtracting using the Mayan symbols.
2. Distribute the Mayan math worksheet and allow the students time to complete it.

Processing:

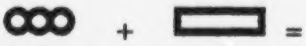
1. Grade on the Mayan math worksheet
2. Have the students use the Mayan symbols to make math problems for the teacher, to write their birthdays, telephone numbers, locker combinations, and anything else that has numbers in it.

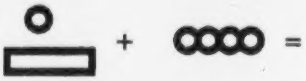
Mayan Math (Mexico)

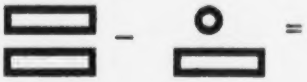
Name_______________

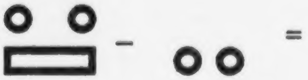


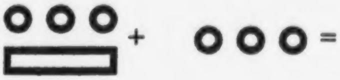
For numbers 1 to 10, write the answers in Arabic numbers.

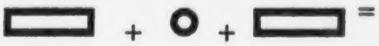
1) 

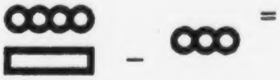
2) 

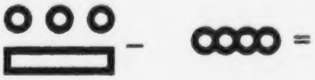
3) 

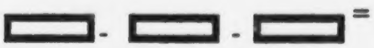
4) 

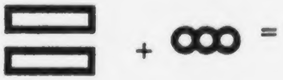
5) 

6) 

7) 

8) 

9) 

10) 

For numbers 11 to 18, write the answers in Mayan numbers.

11) 6+2=

12) 7-4=

13) 5+2+2=

14)10-4=

15) 2+2+2=

16) 6+3=

17) 1+2+3=

18) 13-5=

Brieger, 1996

Lesson Title: Create A Flag

Subject Integration: Social Studies, Language Arts, Visual Arts

Objectives: The students will create a new United Stated flag using elements and symbols, such as color (red, white, and blue), stars, stripes, from the "former" flag. The students will integrate the visual arts into social studies. The students will relate symbols and colors of the flag to concrete meanings.

Materials: Red, white, and blue construction paper, markers, glue, crayons, and scissors

Procedure:

1. Students and teacher discuss the current American flag design-shapes, colors, meanings of stars and stripes, development in 1776.
2. Students are challenged to create a new flag for the United States for the next millennium. Students must retain the same colors from the old flag.
3. Students provide a written rationale for their color design and chosen symbols.
4. For this activity, the students are put into cooperative groups and the roles of materials manager, task master, time keeper, and questioner/encourager are assigned.

Processing: Mrs. Potter's Questions, Student and Teacher Evaluation

Lesson Title: Paper Making

Objective: The children will be making paper bag hieroglyphics that represent religious beliefs and mystical images followed by the Indian nations of Mexico.

Materials: Large brown paper bags, water color or tempera paints, black felt tip markers, paint brushes

Procedure: As a class, discuss how the Indian nations of Mexico made paper using bark and and let the paper dry in the sunlight. They then drew idols on the paper and placed the pictures in the temples and palaces on days of feasting. To make the art project, soak the bags in water, crumble and wring them out, and brush black water color paint onto them. Let them dry overnight. When dry, the students can paint on them with water color or tempera paints and outline their designs with black marker.

Processing: Share your paintings with the class. Discuss what the students liked/disliked about the project.

Lesson Title: Sculpting With Clay

Area of Focus: Visual Art

Secondary Areas: Cooperative Learning Skills, Language Arts

Materials: Art In Action Enrichment Program boxed set of art prints, clay that will air-harden, Make Sculptures, by Kim Solga

Procedure:

1. Make a class K-W-L about sculpting. Do not fill in the L section.
2. Study the art prints that show different statues and mediums of sculpture. Read and discuss Make Sculptures.
3. Allow the students to work in pairs. Give each child some clay and let them experiment with it. Demonstrate some of the basic techniques of sculpture and pottery, like warming and kneading the clay, the pinch pot, the "snake" method, using different tools to create different effects in the clay, etc.
4. After the clay completely dries and hardens, the students may want to paint their creations.
5. Complete the L section of the K-W-L chart.

Processing: Journal: I made a statue of a ___________ because ________.

I enjoyed this activity because ______________.

Lesson Title: Indian Art and Storytelling

Area of Focus: Visual Art

Secondary Areas: Language Arts, Cooperative Learning Skills, Drama

Materials: The Legend of the Indian Paintbrush, by Tomie de Paola, brown construction paper, crapas, black markers, writing paper, white copy machine paper

Procedure:

1.Read The Legend of the Indian Paintbrush. Discuss how Native Americans told their stories orally from generation to generation, thereby passing down the history of their people.

2. Tear a strip of white paper. On a separate sheet of white paper, use the crapas to make multicolored rubbings from the edge of the torn paper onto the other white sheet. Refer back to de Paola's book for examples of this technique.

3. Use the black markers to draw pictures and symbols on the colorful background you have just created. The pictures and symbols should tell a story about you and/or your family.

4. On the paper, write out your story. Use the pictures you drew as guides for your story.

5. Practice acting out your story, with and without words. In a large group, the students can share their dramatizations, and then their pictures and stories.

Processing: 1. Mrs. Potter's Questions 2. Read someone else's story. Give them feedback. Did it go along with their drawings?

LESSON TITLE: Primary and Secondary Colors

Area of Focus: Visual Art

Secondary Areas: Language Arts, Social Skills

Materials: Of Colors And Things by Tana Hoban, red, yellow, and blue paint, white construction paper, brushes, water, color blend chart

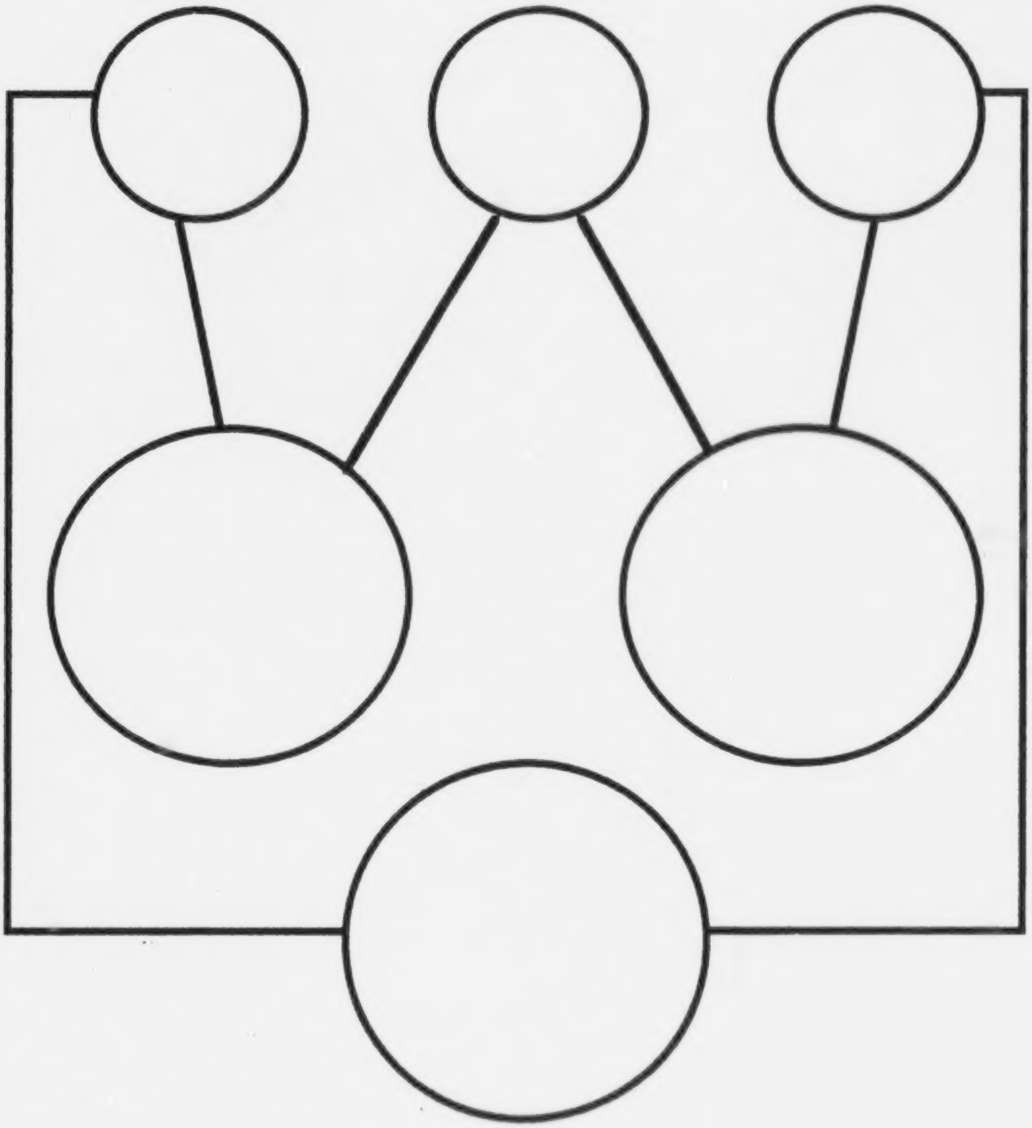
Procedure:

1. Read Of Colors And Things. Discuss which colors in the book are primary and which are secondary.
2. Ask the students which two primary colors they would mix to get green, orange, and purple.
3. Pass out white construction paper.
4. Put the students into cooperative groups.
5. The students paint each others' hands with red paint and make a hand print on the white paper. Wash. Repeat with yellow and blue paint. Next, on the hands, the students mix red and yellow paint and make an orange print, wash, mix yellow and blue paint, make a print, wash, mix red and blue paint and make a print.
6. After cleaning up, the students fill out the color blend chart to show how primary colors mix to make secondary colors.

Processing: Completed color blend charts, participation checklist.

PRIMARY AND SECONDARY COLORS BLENDING CHART

Name______________________



Lesson Title: Fine Arts Trivia

Areas of Focus: Visual Art, Music

Secondary Areas: Social skills, Interviewing

Materials: Copies of Art Trivia and Music Trivia from the Instructor's Big Book of Teacher Savers II, pencils

Procedure:

1. Group the students into pairs or threesomes in a random method of your choice.
2. Give the students ten minutes to fill in the answers on their papers by interviewing their partner(s).
3. As a whole group, discuss the questions, the terminology used, and the answers each group gave to the questions.
4. The teacher may not want to group students for this activity, but instead allow the students to interview as many people as possible, along the lines of a people search.

Processing: Stem statements: 1. One thing I learned during this activity was __________. 2. One thing I did well while working with my partner(s) was __________.

ART TRIVIA

Can you list something for each art category here? Time yourself. How quickly did you finish?

1. A primary color. ____________________

2. A color in the rainbow. ____________________

3. A color plus something that is naturally that color.
____

4. A secondary color and the two primary colors that make it.
____

5. A type of paper. ____________________

6. Something that has texture. ____________________

7. Something that has a design. ____________________

8. Something you could make a sculpture of. ____________________
____

9. Something that changes colors during the day. ____________________
____

10. Something that has a pattern. ____________________

11. A color that makes you feel calm. ____________________

12. A famous artist. ____________________

13. An art tool. ____________________

14. A color that is warm. ____________________

15. A color that is cool. ____________________

Can you make a second list, with different answers (use another piece of paper)? How about a third list? You're a true artist!

BEST COPY AVAILABLE

Lesson Title: Fantasia

Area of Focus: Music

Secondary Areas: Dance, Affective Education, Cooperative Learning Skills

Materials: A copy of the Walt Disney film "Fantasia"

Procedure:

1. Lead a discussion about how music helps convey emotions and how different instruments can also help convey these emotions.
2. Watch "Fantasia". After each section, stop the film and discuss how each type of music, the instruments used, and the animated dances helped portray different emotions.

Processing: Divide the class into small groups. Each group is responsible for developing a mind map of music, instruments, and emotions. Each main circle of the map is an emotion. From each of the main circles, the students must list instruments and music types that would best help convey that emotion.

Appendix O

EVALUATION METHODS FOR VISUAL ARTS

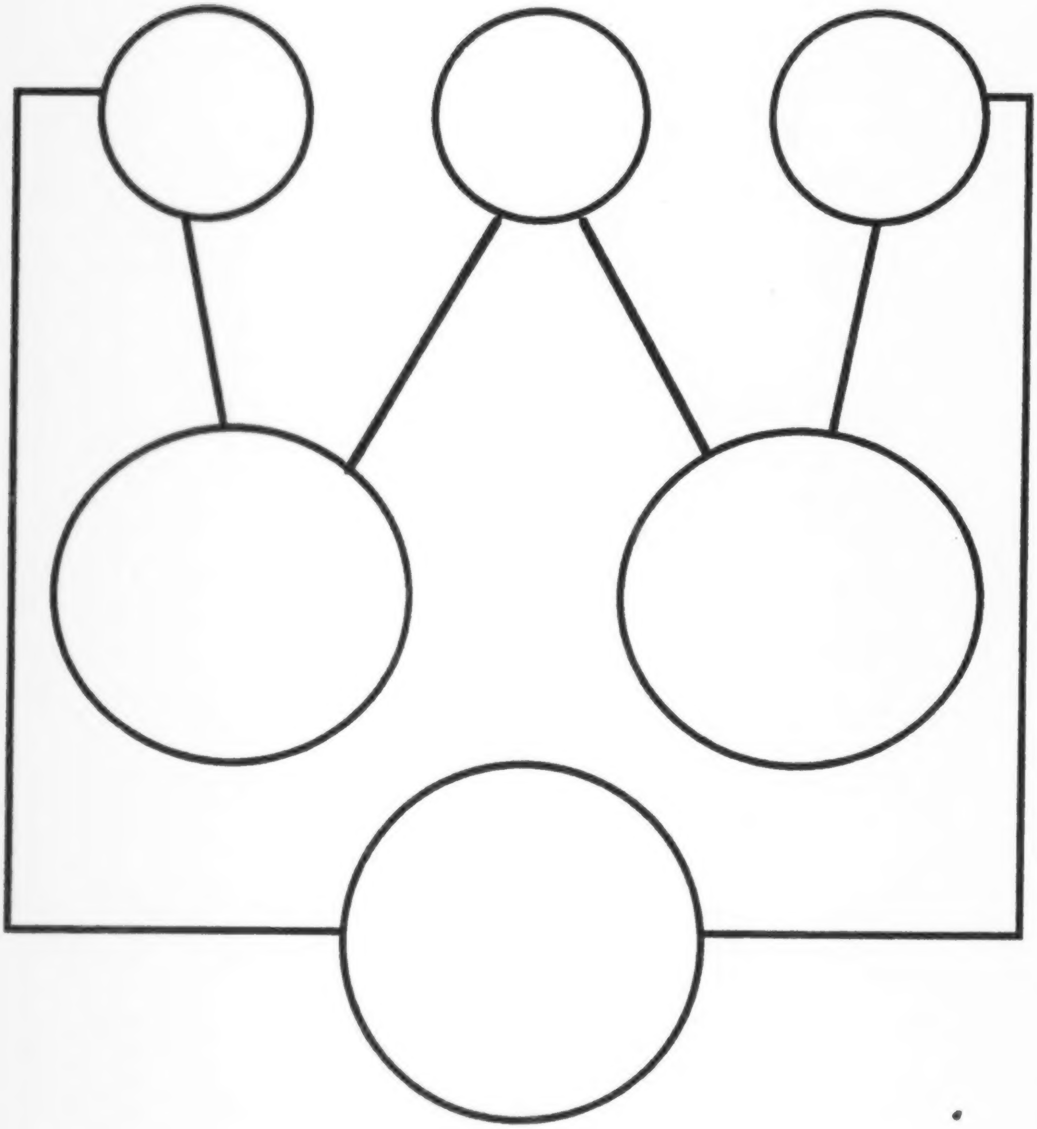
Primary and Secondary Colors

Plus/Minus/Intriguing	
P(+) *Plus*	we changed colrs WE used Paint we learned fun and messy Met net people
M(-) *Minus*	Slippery by water Messy Paint on clothes
I(?) *Intriguing* -Edward deBono	How to change colors MB. Learned 3 Spanish words A new teacher

BEST COPY AVAILABLE

PRIMARY AND SECONDARY COLORS BLENDING CHART

Name______________________



Appendix P

GENERAL ARTS SAMPLE LESSONS

Lesson Title: Fine Arts Vocabulary

Areas of Focus: Music, Dance, Drama, and Visual Art

Secondary Areas: Reading, Cooperative Learning Skills

Materials: Copies of a list of fine arts vocabulary terms, construction paper, scissors, glue

Procedure: In small groups, the students read the vocabulary words and try to group them according to what fine art area they belong. The terms are cut out and glued by area of the arts on a large sheet of construction paper. When all of the groups are finished with the task, the teacher leads a question and answer session to see where and why they students grouped the words in the ways they did. Any questions about the terms can be answered at this time. This is a great introduction activity when starting a unit on the arts.

Processing: Journal stem: Today I learned...

FINE ARTS VOCABULARY

Directions-Cut out each of the vocabulary words below. Under each of the four fine arts areas (art, dance, drama, and music), group the terms that belong to that area. Remember to listen to your partner's ideas and be positive as you work!

ART DANCE DRAMA MUSIC

stage curtain script characters actors pantomime

plays scenes lighting make-up drama comedy

tragedy costume props painting sculpture sketching

watercolors brushes artists line drawing shape

square ballet line choreographer movement ballroom

hip-hop steps tap instruments country classical

composer notes rhythm jazz pitch singing song

concert gallery theatre Dali Tharp Shakespeare

Bach

LKD, 1996

Appendix Q

EVALUATION METHOD
FOR GENERAL ARTS LESSONS

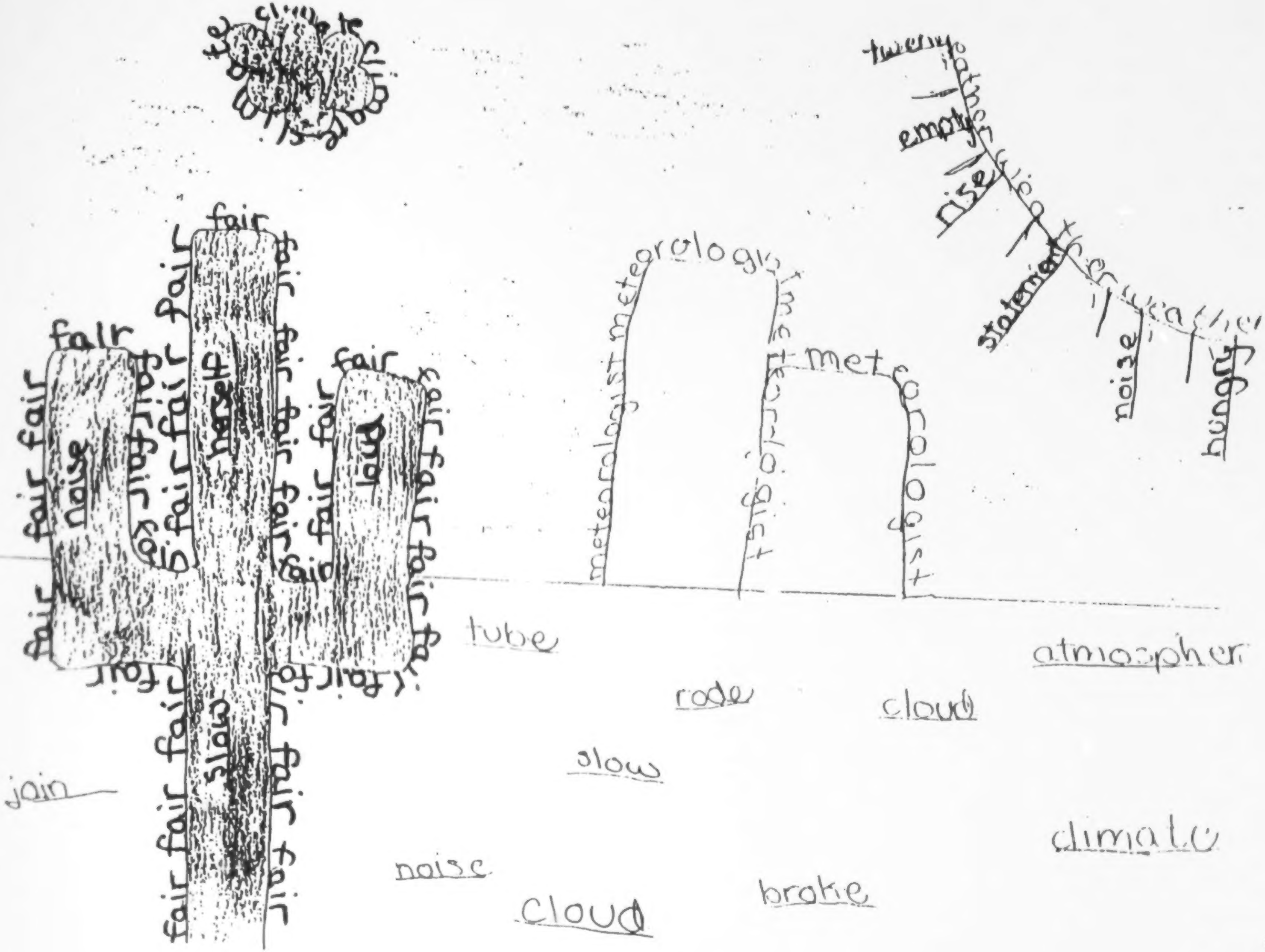
PARTICIPATION CHECKLIST

Name_______________ Activity________________

	YES	NO
The student listened carefully	____	___
The student practiced cooperative learning skills appropritately	___	_
The student had an active role in completing the group's task	____	___
There was constant, appropriate behavior	___	_
The student enjoyed the lesson	____	___

Appendix R

SAMPLES OF STUDENT WORK


climate
fair
noise
herself
meteorologist
twenty
weather
empty
rise
statement
noise
hungry
tube
rode
cloud
atmospher
slow
join
noise
cloud
broke
climate

BEST COPY AVAILABLE

Appendix S

COMMUNITY RESOURCES

Benefactors for this event include: Target Greatland • [redacted] • Motorola • McWhorter Technologies • Village of [redacted] • The Courier News • Village of [redacted] • The Daily Herald • Otto Engineering

[redacted]
Township
Fine Arts
Council

In the Park

Saturday,
September 21
10am - 6pm

Sunday,
September 22
11am - 4pm

We Have Your
'Passport to Art'

A Fine Arts experience for both young and old.

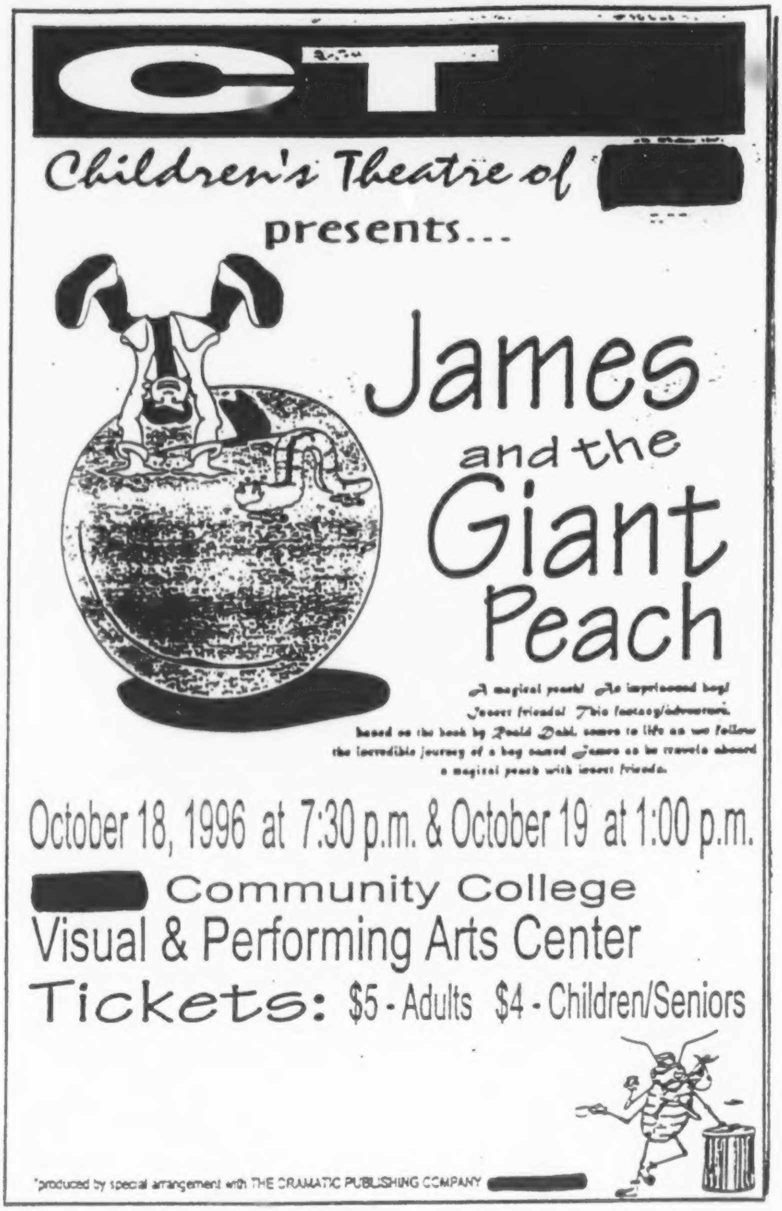
YOUNG: A *'teaching tent'* giving hands-on experience from some of our area's award-winning Fine Artists.

OLD: An enclosed exhibit of original works from our local Fine Artists for both display and purchase.

The Depot
319 N. River Street
[redacted]

For Further Information Contact:

BEST COPY AVAILABLE



CT [redacted]

Children's Theatre of [redacted]

presents...

James and the Giant Peach

A magical peach! An imprisoned boy! Insect friends! This fantasy/adventure, based on the book by Roald Dahl, comes to life as we follow the incredible journey of a boy named James as he travels aboard a magical peach with insect friends.

October 18, 1996 at 7:30 p.m. & October 19 at 1:00 p.m.

[redacted] Community College

Visual & Performing Arts Center

Tickets: $5 - Adults $4 - Children/Seniors

*produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY [redacted]

BEST COPY AVAILABLE

65th Anniversary Season!

ARTS FOR YOUTH

1996-97 Season

Fri.	10/4	Sleeping Beauty
Fri.	10/25	Charlotte's Web
Mon.	11/18	Scholastic's The Magic School Bus™ - Live!
Mon.	12/9	A Christmas Carol
Mon.	2/24	Much Ado About Nothing
Mon.	3/10	Ballet Gran Folklorico de Mexico
Tue. 4/8, Wed. 4/9		Fox Valley Symphony
Fri.	4/11	Heidi
Fri.	4/25	Freedom Train
Fri.	5/16	Rumpelstiltskin

[redacted]

ARTS CENTRE

[redacted]

ARTS FOR YOUTH

The Young Audience Program at the [redacted] offers students the opportunity to experience theatre while viewing entertaining programs designed expressly for their age group. [redacted] understands the necessity for educating youth in the arts.

The [redacted] Young Audience Program offers:
- Study guides with pre- and post-performance activities
- Efficient bus drop-off and pick-up system
- Personalized service prior to arrival
- Comfortable seating in historic art deco theatre
- Ready accessibility for handicapped persons
- Excellent sight-lines throughout the entire theatre

Call [redacted]
for tickets and info.

BEST COPY AVAILABLE